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Philip S. Boone

THE SAN FRANCISCO SYMPHONY, 1940-1972

Regional Oral History Office
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Philip S. Boone

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Regional Oral History Office

The Arts and the Community Oral History Project

Philip S. Boone

THE SAN FRANCISCO SYMPHONY, 1940-1972

An Interview Conducted by
Harriet Nathan
in 1973-1974

Copy No. 1

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PREFACE

The Arts and the Community Series was undertaken by the Regional Oral History Office to document the state of the arts in the San Francisco Bay Area---especially in San Francisco---and to note the public and private patronage the arts have received in the past. In addition, the purpose is to trace new developments in federal, state and local governmental support stimulated by the establishment of the National Endowment for the Arts and the emergence of state and local art councils and commissions. Early discussions with Harold L. Zellerbach and Philip Ehrlich, Sr. during 1970 presaged the on-going interest in and support of the project by the Zellerbach Family Fund of San Francisco. The Fund for many years has contributed to both traditional and community arts activities. Mr. Zellerbach provided the first memoir, "Art, Business, and Public Life in San Francisco" and served as chief consultant and advisor for the series from its inception until his death in January 1978.

The oral history process at the University of California at Berkeley consists of tape-recorded interviews with persons who have played significant roles in some aspect of the development of the West, in order to capture and preserve for future research their perceptions, recollections and observations. Research and the development of a list of proposed topics precede the interviews. The taped material is transcribed, lightly edited and then approved by the memoirist before final processing: final typing, photo-offset reproduction, binding and deposit in The Bancroft Library and other selected depositories. The product is not a publication in the usual sense but primary research material made available under specified conditions to qualified researchers.

The series on the arts and the community, with its focus on San Francisco, will supplement memoir collections produced by the Regional Oral History Office in such fields as Books and Fine Printing; Arts, Architecture and Photography; memoirs of individual artists; and the Social History of Northern California. The Regional Oral History Office is under the administrative supervision of Professor James D. Hart, the director of The Bancroft Library.

Willa K. Baum, Department Head
Regional Oral History Office

Harriet Nathan, Project Director
The Arts and the Community Series

30 March 1978
Regional Oral History Office
486 The Bancroft Library
University of California at Berkeley

THE ARTS AND THE COMMUNITY INTERVIEW SERIES

Zellerbach, Harold L., Art, Business and Public Life in San Francisco. 1978.

Boone, Philip S., The San Francisco Symphony, 1940-1972. 1978.

Asawa, Ruth, Art, Competence and Citywide Cooperation for San Francisco. 1979.

San Francisco Neighborhood Arts Project. 1979.

Snipper, Martin, The Art Commission and the Neighborhood Arts Project

Cid, Maruja, NAP Community Organization in the Mission District

Goldstine, Steve, The City, The Artists, The Project and Harold Zellerbach

Kreidler, John, Developing Employment for Artists; CETA in San Francisco and Alameda County

INTERVIEW HISTORY

Philip S. Boone was interviewed for the Regional Oral History Office as part of a series on "The Arts and the Community." The interviews were conducted by Harriet Nathan, interviewer and editor for the Regional Oral History Office.

Time and Setting of the Interviews:

The eight interviews were held at Mr. Boone's office and in the conference room at 1010 Battery Street, San Francisco, Dancer-Fitzgerald-Sample, Inc.

Interview 1 - Sept. 21, 1973	Interview 5 - Dec. 14, 1973
Interview 2 - Nov. 2, 1973	Interview 6 - Jan. 11, 1974
Interview 3 - Nov. 16, 1973	Interview 7 - Jan. 25, 1974
Interview 4 - Nov. 30, 1973	Interview 8 - April 26, 1974

Conduct of the Interview:

Interview sessions usually began at about one p.m. and lasted from one and a half to two hours. The Dancer-Fitzgerald-Sample advertising agency is located in a boldly renovated brick structure reported to have once housed a glass factory. The strong proportions, materials, and exposed beams provided an effective and handsome setting.

In an inner-conference room near his own office on the second floor, Philip Boone would move the paraphernalia of advertising conferences aside, puff a cigar, and evoke the past. In the account of his devotion to the Symphony and love of music, he also revealed his command of the spoken word. Deeply earnest, he was at once a dramatist and an accomplished raconteur gifted with vivid recall and a natural sense of timing. After transcription, the interviews were lightly edited and returned to him for review and approval.

The eighth and last session was a three-way conversation that included music critics Alexander Fried and Robert Commanday. All three reviewed and, with minor corrections, approved the transcript of the session. Mr. Boone also reviewed the first seven interviews and after a period of reworking, returned them rewritten, tightened, and expertly edited. In addition to a

Conduct of the

Interviews:

number of Symphony materials he has deposited in The Bancroft Library, he has indicated the possibility of preparing an additional written essay on aspects of the San Francisco Symphony, 1973-74.

The interviewer remembered Philip Boone as a Berkeley campus undergraduate, an exuberant prophet and champion of the San Francisco Symphony, persuading fellow students through his conviction to "give the Symphony a try." In the intervening years, he has led an active and varied life, refined his views of leadership and deepened his understanding of the network of obligations linking musicians, conductors, staff, board members, and the community.

One thing, however, has not changed for Philip Boone: that moment of joyous anticipation when the house grows still, the conductor raises his baton, and the San Francisco Symphony orchestra begins to play.

Harriet Nathan
Interviewer-Editor

28 July 1978
Regional Oral History Office
486 The Bancroft Library
University of California
Berkeley, California

A PERSONAL INTRODUCTION

Thirty-six years ago--as a youngster--I began, innocently, a lifetime adventure. Thirty-six years seems a long time, but it has been like the blink of an eye.

I have been involved, often in a significant way, with the San Francisco Symphony for that many years, and the occasion for this brief was my retirement as its President in November of 1972. Though I had been its President for the previous ten seasons, I had served on its board a total of thirty-two years, having been elected in 1940, when a senior at the University of California in Berkeley and twenty-two years of age.

My fellow trustees of the Zellerbach Family Fund in San Francisco, in my absence and without my knowledge, decided that the Fund should endow an oral history of my life and times with the Symphony for the oral history program at The Bancroft Library on the University of California's Berkeley Campus.

I hope that I can make my comments as interesting and as alive as the events in which I participated through the years were to me. I must say that the canvas of those years is bright with wonderful, dedicated, energetic, talented and enthusiastic people, many of whom are very close to me now and all of whom made this story possible.

Philip S. Boone

I FAMILY LIFE, EARLY YEARS, AND A LOVE OF MUSIC

[Date of Interview: 21 September 1973]

Boone: An only child, I was born in Oakland, California, January 8, 1918, at 4:50 p.m. in the Fabiola Hospital. According to the information I have, I was a breech birth, Caesarean section baby, and my father was given the choice of my mother or me. He chose my mother.

Being laid aside for more important requirements, I was "discovered" by a nurse who alternately plunged me into an ether bath and whacked me until I began to breathe.

This highly emotional and romantic description of my arrival was always told to me with a straight face and gentle mien by my mother; so, I believe it.

The nurse who saved me, later and tragically left a small charge of hers alone in a tub while answering a phone call. Falling forward, that baby struck a hot water faucet and his face was severely and permanently disfigured. Her professional nursing career was ended. Remarkably, the boy lived and I saw him, with much of his face masked, over the years when we were young. Ultimately, he attended and graduated from Stanford University, a tribute to his own character and determination and to the devotion and love of his family.

Parents and Grandparents

Boone: My father, Charles Philip Boone, was born in Berkeley in 1883. He was educated as a mining engineer, and his younger business years were spent involved with that profession in various parts of the world.

Boone: My mother, Eleanor Benedict Smith, was born in San Jose in 1889.

My maternal great-great-grandfather, Mark Winant, arrived in San Francisco by ship, the Geneva, in March of 1849 after an eleven-month voyage from New York around the Horn.

My paternal great-great-grandfather, George Finney, a Congregational minister, crossed the Isthmus of Panama and arrived in Berkeley in the early 1850s.

From the earliest years of my life music was a vital part of my whole thought process. This love of and fascination with music has been so strong in me that I have concluded that it is an inherited characteristic. That's probably hard to pin down scientifically, but my maternal grandfather, Sandford Edwards Smith, who was born in Crescent City, California, in 1857, also had a strong and active love of music, and the image I have of him has always influenced me.

He was a successful merchant, a fine yachtsman, an inveterate duck hunter, a good boxer, a literate and scholarly man and a fine violinist. He was a vital influence in organizing the San Jose Symphony in the late 1800s.

As a small boy he used to rise before his morning chores in the chilling cold of dark mornings, steal out to the barn and practice the violin where his father couldn't hear him. I must say, parenthetically, that that kind of a story is very inspiring to a grandson. I have his violin, by the way.

He had five grandchildren, and I am the only one with any real kind of feeling for music.

Nathan: Was there music in your home as you were growing up?

Boone: Yes, but not in the sense that you are speaking of. While my father had no ear for music and no taste for it, my mother did. Dad never went to a symphony, opera, concert or ballet if he could find any excuse to get out of it, but my mother thoroughly enjoyed going and often went without him. The arts, as they are formally referred to, were simply not in his nature.

I must say quickly though that he had a passion for the outdoors, for fishing, for the early morning hours, for the mountains and seashores, and in that sense exhibited a finely tuned sensitivity. He was responsible for training me to look at nature ... to listen ... and to quietly enjoy it. He could build anything; he could draw magnificently straight lines and he could solve any mathematical equation. There is quite a bit of the artist in all of this, I believe.

Boone: As a young girl my mother apparently had a lovely voice. I have a number of newspaper clippings about recitals she gave and the reviews were excellent.

I remember very clearly her singing when I was small. I can remember a number of the songs she sang. In her later life we could never get her to the piano nor to sing. She simply stopped playing and singing altogether. She never lost her enthusiasm for music though. I can hear her yet exclaiming over a particular concert, a particular voice or a particular interpretation. Her critical judgment was very professional.

Both of my parents were always enthusiastically supportive of my interest in music.

My other grandfather, Philip Riley Boone, was an educator. I have just finished reading a book about him. Since he died before my parents were married, I have to rely entirely on what others have told me about him or what I have read. He was a true wit, a surpassing scholar of Greek, a man of intense enthusiasms and tempers and beloved of everybody. He was only five feet tall. Nothing my father ever told me about him or anything I have read indicated any interest in music. I have read several of his talks and there are no musical references.

Both of my grandmothers were well educated. They spoke several languages; they both played a fine piano; they both enjoyed participation in the cultural affairs of their communities. There is much evidence of that.

Nathan: I'm interested in your theory that your love of music has to do with genetics rather than, let's say, cultivation or exposure.

Boone: My mother used to tell me that when I was about six or seven months old, she would sit at the piano and play "Old Black Joe." I would obediently cry. Then she would play a happy tune and I would laugh. She told me I never failed the test.

In the last weeks of her life we had many talks together, and she repeatedly told me that from the time I was born I had a response to music that was instant and that music had a strong effect on my moods and attitudes. I could identify sadness and happiness.

Nathan: Exactly! It's purely emotional. It couldn't be intellectual at such a young age.

Boone: No. It's just a pure response. So, I think it has to come from the way you're made, the way you're put together. Genetics may not be the right word, but I think that's probably it.

Nathan: Very interesting. You also grouped together a wide range of different kinds of music, I gather ... jazz, popular, stage, classical. This, I take it, is your overall view; you do not eliminate any kinds of music. You feel yourself open to any--

Boone: No. Today I don't feel totally open.

Nathan: What did you play?

Boone: Piano.

Nathan: Has that been your instrument all along?

Boone: Yes, all my life. I used to write a lot of music in college for the "Mask and Dagger Reviews" at Berkeley, and I wrote the music for the "Senior Extravaganza" the year of my graduation, 1940. Actually, I began to write music in my senior year in high school.

During my years as a naval officer at sea I wrote quite a bit of music including songs for two different cruisers, my own, the Reno, and the USS Houston.

Current Rock Music Culture

Boone: Getting back to openness, though, I do not have any affection for rock, as I have learned it through my children. It is distasteful to me. I think most of it is denigrating. Not all, but most of it. Also, I think it's been a dangerous influence. I suppose what is mixed up in my viewpoint is the whole drug scene that seems to have surrounded so many of the rock figures and groups.

I resent the influence that the music has had. I don't think that any art form or figures in the artistic world exercised the influence on me or my friends that rock and its practitioners have exercised on today's young people. I think that influence has been mainly unhealthy. That's what I mean by my lack of openness toward rock.

I think when we were growing up, we could love music, play with it, participate in it, but not be caught up in unfortunate attributes in the character of the people who were creating it. Looking back, it seems most everyone respected innocence as a virtue. There was kind of a desire to preserve it. But I must say we didn't have the mass communications that exist today either. We didn't have television, radio was very young, and we didn't have the enormous variety of magazines, and certainly not the specialty magazines. Also, there was a sense of good taste ... of discretion. Discretion was admired. "Kiss and not tell" was the rule.

Boone: In my case there was another characteristic. The fact that I liked music and wanted to create it had nothing to do with my wanting to be involved with or be part of a personality cult surrounding it, then or now. I think that was probably typical of my peer group. I don't think that's typical now.

Actually, when I was in college, I used to worry some about that. I would write or stage a number or plan a production number, and when it was ready, I had no desire to be socially a part of the group that had participated in it. It was not a feeling of superiority; it was that I had other friends who attracted me more until I did something else in music. I never have gotten my hands on the total answer to this ambivalence, but it was true. It seemed I was part of two worlds.

I guess that part of my dislike for rock is that it seems to call for more involvement than just plain listening to it. I don't like the noise; I don't like the insensate quality of the music. I don't like the continuous rhythmic expression because I think it is mindless. But my children like it, and I have had it in my house for years. I have no respect for it.

Nathan: Do they show any signs of moving on from it or being less interested now than they were originally, or can you tell?

Boone: Yes. I see much less emotional involvement in our sixteen-year-old than I did in her eleven-year-old sister when she was sixteen. Our eldest child was part of the period of the free speech movements, the Vietnamese war and of the sharp development of the environmentalist activities. Things seem to be different for our youngest child. Other values are challenging her ... and they are less difficult for us.

I don't think the youngsters in high school today are as emotionally involved or dominated or challenged by every kind of thing that is happening today. They have a better sense of balance, I believe, and I think will be better leaders as a result. They are developing with less frenzy.

Nathan: I remember the girls who were shrieking for Frankie Sinatra years ago. Do you remember?

Boone: Oh, sure. And Bing Crosby. He was first. But it's not the same. Our generation was not involved deeply or personally. Our sexual life. Our morals. The younger generations have been involved, I think, by the leaders of the groups who have been foremost in the last twelve years. Sure, there was screaming for Sinatra. There was also criticism of Sinatra for not getting into the war. Remember? There was an independence of thought then.

Nathan: It may have been less pervasive, in a sense, as you were saying. With the television, the magazines, a youngster has these influences totally surrounding him and not just from one direction now. That may have something to do with it. I don't know.

Idealism and Popular Musicians

Boone: Let's go back to innocence. I think we were purer then. We could idealize more. We knew the music. We didn't know the person. That's a very nice thing. I've learned as an adult who has been in business and had various other responsibilities for years, to separate the talent from the person. In those days we perceived a Cole Porter or an Irving Berlin through his work. We didn't have to know much about the problems that Cole Porter was facing. I believe we thought that it's what you do that is the really important thing.

I think today we are too involved with personality. The agony and the personal life of the individual is scrutinized with a magnifying glass, and one has a hard time separating the work from the person doing the work. The struggle in getting it done is what often gives dignity to the creator and his work. To sympathize and weep, as we do so often, over the struggles of people lessens their dignity. It also materially lessens their privacy. Privacy is a very important thing. Respect is a vital part of the glue that holds any society together. Without dignity or privacy there is lessened respect.

It is much nicer to be able to look at the work and judge this exciting, thrilling thing that the composer or the performer is giving you than to get all tangled up in the personal equation.

We really never saw anybody. For example, the Metropolitan Opera broadcasts began around the middle thirties, and you could tune in to glorious music pouring across all America. Flagstad was one of the Metropolitan's greatest stars--one of the greatest voices the world has ever known, by the way. You knew her by her voice and her artistry.

Right after the war Flagstad came back to sing with the San Francisco Opera Company. Out of the blue the Board of Trustees of the War Memorial Opera House--the majority of whom were leaders of the American Legion in San Francisco--denied permission for her to sing in the Opera House because she had returned to Norway during the war to join her husband who gained wide notoriety as a Quisling in that country. This act of hers was one with her art, according to the majority of the Board of Trustees. Because of the wisdom of a most distinguished San Franciscan, Sidney Ehrman, who rushed back from Europe and cast the deciding vote, Miss Flagstad was given permission to sing.

Boone: Performers now are using their artistic reputations to support all sorts of causes and ideologies. Today the artist is often political. I don't think the really great artists are. Take Joan Baez. This girl has a very attractive voice, a sweet voice, and she is a fine folk singer. The voice is all confused with her political posture, her sexual posture, her husband whom she married at Stanford University, saw go to jail and is now divorcing. It's a soap opera. Her talent is no longer simply her talent. I think that's too bad. You just can't look at her without having all sorts of other values about her also. OK as a citizen. Too bad for her art. Too bad for the youngster who is learning and impressionable. It's a very nice thing, you know, to be able to evaluate the art, study it, copy it, emulate it, let it stimulate you and let the influence end there.

I know that this viewpoint can be bitterly debated because it seems to deny the artist the right to be the whole person. There is merit in that argument, but art itself always suffers nevertheless. Particularly for the young.

Nathan: Perhaps taking it one step further, aside from the influence on children, if you had the ideal situation, would you prefer to separate out the personal life of the artist and simply get to know the person through the art and just evaluate what every artistic production is without any other concern?

Boone: For the young. The mature person, of course, can't do that. I don't think you or I can do that. I think that the whole personality of the artist is always a fascinating study. But my whole position emerges from a desire to let growth occur gradually, easily. Let the young mature with strength.

How hard that is now. There is so much, too much, too early. It was Plato, you know, who felt that music should be censored. He has a great deal to say about it. Let me make it clear once again. I am making the point that we were then far removed from all the trials and travails of the artist, any kind of artist. It was a healthy time. It was great for the art itself. One has to dream; one has to believe. For the youngster the copying of the art is stimulating beyond belief; the copying of the damaged life is tragic.

Nathan: Taking the artist as model?

Boone: The artist as model. I think it's very unfortunate. Not for me, nor for you, nor for any scholar. One has to look at the whole person, but look at them when maturity can cope with the whole problem. Children model themselves. That's what I am trying to say.

Nathan: Your view of it as a sort of lost innocence is a very, very interesting image.

Boone: I think when you do some of your greatest work, you're doing it quite innocently. It's pure. It's just whatever the surge is. It's coming out of you. It's not contrived. It's not commercial. It's an act of creation.

Nathan: Out of your own inner necessity?

Boone: Out of your own necessity for creating, I think.

Creative Expression

Nathan: Let's go back just a moment to when you were writing music and performing as a school child or young man. You were performing music when you were in high school?

Boone: I always either wrote or produced all my life. When I was six, eight, twelve and on, I always had something that I was creating.

Nathan: Was this in San Francisco?

Boone: No. I was born in Oakland, raised early in Berkeley and lived in Los Angeles from my fourth to my sixteenth year. I was always involved in a creative expression of some sort, a play or whatever. I was in plays in grammar school, in junior high school and in high school. I also produced them and directed them. I didn't write a piece of music or even think about composing until I was a senior in high school in Berkeley. It never occurred to me to write a piece of music, though I took piano until I was fourteen. I stopped then because I wanted to play tennis. I began to play tennis hard when I was thirteen and I played competitively. I couldn't do both. My father agreed right away.

I got back to music when I was sixteen. I was beginning to play by ear, and I've played by ear ever since. I must say though that playing by ear is a cheapening and a cheating thing. Discipline is gone. Really good music is gone. What you have in its place is fun and something that everyone else enjoys. My dad, even though he didn't care for music, always commented that when I learned to play by ear, I stopped really playing the piano.

But this was a highly creative time for me. I was learning to handle the piano by ear, and I was beginning to do some creative writing. I wrote mostly at night, sometimes all night, until someone heard me and stopped it. I must have written six or eight books of about two or three hundred pages, mostly mysteries and two "heavy" romances.

Boone: Victor Hugo was a great influence on me at that time. I'd read almost every novel that he had written by the time I was fourteen. He had that magnificent descriptive ability which really stirred me. Scenes from The Man Who Laughs, The Hunchback of Notre Dame, Les Misérables, all had a terrific impact on me. As a result, I wrote very heavily and passionately.

Nathan: In pen on a lined tablet?

Boone: On a typewriter. I used that typewriter all the time. I wrote about things I didn't know anything about, as a youngster does. I wrote plays, too. One was produced by a local society in Berkeley as a fund-raiser when I was sixteen.

Looking back, it all seemed so natural, Harriet. None of it was forced. It didn't seem to get in the way of the rest of my life at the time, my friendships or anything else. I wasn't hiding from anyone, and I wasn't wearing a thick pair of glasses. It seems to me now that that external form of expression was necessary to me. I wrote, I acted, I debated in both junior and senior high school.

Nathan: And then at one point you began to go off in the musical direction.

Boone: Well, I'd always loved music....

Nathan: Yes, but I was thinking of the creative direction.

Boone: Yes, I started to write music. What I wrote was popular music, show music. The first thing I ever wrote in my life was on a Sunday night when my parents were out and I was alone. I simply went to the piano and wrote a song.

Nathan: Do you remember the name of it?

Boone: Yes. It was called "Lonely Waves" and, in fact, it was a pretty good song. When my parents came back, I played it for them and they didn't believe I had really done it.

From then on I wrote a lot of music, and I always had a collaborator on words both in high school and college.

I had a remote cousin in Berkeley, Lawrence Dickey, with a really high and fine tenor voice. He and I recorded a song called "Gone with the Wind." We recorded it at radio station KRE in Berkeley, and they began to program it. We began to get fan mail. The station started arrangements to record it with Jack Hylton's Band, the big band sound, when another "Gone with the Wind" was released by an ASCAP team. We were done. I think the first "Gone with the Wind" of ours was the better song. There are old friends of mine in the Bay Area who still play and sing our version.

Writing Music for the Stage

- Boone: When I started writing the music, I stopped writing the books. I didn't feel any particular lack. It seemed to be just an ongoing thing, sort of what was coming out of my system at the time, I guess. But I also conceptualized my music as production numbers--as part of the theatre. I never in my life wrote simply a dance number. I always wrote for the stage. In my mind's eye the number was always written to be produced--lighted, set, the whole thing. So, in college my music was written for the revues.
- Nathan: You mentioned "Mask and Dagger" and the "Senior Extravaganza."
- Boone: By the time I was a sophomore some of my friends thought I was writing some good music. So, I submitted some songs to "Mask and Dagger" and they accepted them.
- Nathan: About '37 or '38?
- Boone: Yes. I went to college in 1936 and graduated in 1940. When I was a junior in college, I was given an opportunity to try out for a job at the DuPont exhibit on Treasure Island, the location of the Golden Gate International Exposition. This was 1939. I got the job and took a year out of college, though I carried some units during the year.

While I was working at the Fair, there was a coast-wide investigation of college football, of the Pacific Coast Conference League, and the chief investigator was an ex-FBI agent by the name of Atherton. The investigation became known as the Atherton Investigation.

I guess it fired my imagination, and I began to think of a whole show involving football and graft at the college level.

Out of the blue, the class president and a friend of mine, George Brown, called me at work and asked me to produce the Senior Extravaganza. I was ready! I wrote a synopsis of the play as I saw it and gave it to a fraternity brother of mine, Warner Law, who has since had a fine career as a writer in Hollywood and a contributor of note to American magazines. He agreed to write the book and was joined by Edwin Stofle and Lorin McIntyre. I wrote all the score, but one number. The plot line was mine. Warner and his pals gave it the life and vitality it needed. I gave it the music. And I produced it. The name of the show was Never Say Bust. Herb Caen, then a young writer with the Chronicle, referred to it in his column as "Never Say Bust ... Say Bosom," and he began to write about it.

Boone: You know, out of that show I made \$1,200 as the producer's fee; that was a share of the gate. We had a marvelous time with that show.

Nathan: I'd like to see the score.

Boone: I have it.

Nathan: We'll have to deposit it with the rest of the material. It would be great fun to have it.

Boone: As a matter of fact, we were offered \$50,000 by Paramount for the rights to that show and signed a contract with them, although my father had urged me not to. He was right. Before the show actually reached the stage, Jules Stein of the Music Corporation of America wanted the rights to it for production. He sent a team out to Berkeley to negotiate with us, but it was too late. We couldn't get out of the Paramount contract, which later fizzled out completely. However, Paramount offered me a contract in Hollywood as an assistant director in training when I graduated from college. This was a great opportunity for me if I was to make the theatre or the movies my life work. I decided not to take it. The only final consolation was that I left college in a blaze of campus glory, with a lot of publicity and after a tremendous amount of fun.

Nathan: What a dream!

Boone: Yes, it was superb. And you know, after that I wrote about fourteen more pieces, including the Navy work, but I've never written again.

I've always been interested in this aspect of me. This "into and out of" characteristic. I have a young son, twenty, who is very creative and talented. He said to me last year: "I have a very strong feeling for music. Maybe it comes from you, but you burnt out when you were about twenty-three. I want to follow this music, and I want to see if the same thing is going to happen to me. If it is, then I'm going to give it up."

His view of me is that I did a lot of creative things when I was young, hit some peak and then vanished. He really thinks that, you know. Maybe he is right.

Nathan: Perhaps he is not quite ready to recognize that you became creative in other areas.

Boone: But it's a fact that I stopped writing music. Whatever was inspiring me to write in that particular phase of my life went. Now, for example, I very seldom play the piano. I used to play it

Boone: a great deal because I could play anything by ear. During the Navy in the South Pacific I put a jazz band together and conducted it. I used to give ship's concerts. I worked so hard my shoes used to get full to the brim with perspiration. I'd empty them over the side. I think now, in trying to analyze myself, that I have always needed a creative outlet and that I found a means to gratify it in my business, which is a creative business, the advertising business, and in my work for the Symphony.

I've also often thought that if I stopped working, if I left San Francisco and lived a very simple, uncluttered life, if I changed my whole environment for a while at least, that I would start again to write and maybe compose. I think I can still write. I think that if I cut loose, those passions would slowly come up again. I think so. How do you know?

Nathan: Is this a scenario you think you might ever attempt?

Boone: You know, Harriet, I think my final and first love is writing. I think if I ever retire, I will write. That's kind of a sophomoric dream. Many people have that dream.

Nathan: Of course, you have actually done it.

Boone: Yes. And I've written professionally for years. I write in my business, and I occasionally write a talk or an article, particularly when I feel intensely and care a lot about a subject.

Nathan: And you are in touch with your own feelings. You know what they are.

Boone: Oh, yes. To continue to think for oneself is a very important thing. Life is challenging. It isn't easy. To dramatize oneself or exaggerate oneself is always a temptation, particularly for the creative person. It's not very real or practical to do that, nor is it rewarding or constructive.

I had a close friend, perhaps my closest, Scott Goodfellow-- certainly he was the truest friend I ever had. He is dead now. A great loss and a great sadness. He said to me once when we were about eighteen: "Boonie, you have a great gift. You see it all differently than we do. If it's blue sky, it's bluer. If there's a sunset, it's more dramatic. If it is music, you hear it in a different way, you get more out of it."

This was an important thing to me. It was a gift from him to me. It made me understand myself in a flash. I think that he was correct, and I needed that understanding at that time. You know, one can easily get out on a limb. I think I've always been out on some limb. I have always felt indebted to him for his view of me.

Boone: It was because he saw me that way and liked me for it. That's what helped.

Nathan: Yes. Now let's go back to the campus and think about it a little more, if you're willing, and put you back in your fraternity with your somehow heightened perceptions that were different from those of your friends. When did you become interested in the Symphony?

The Depression

Boone: Before we do that, I would like to talk for a moment about one other thing. The Depression. The Depression in the early thirties was a tremendously significant event in the lives of most young people and certainly their parents'. I know of no friend who doesn't feel strongly about those years--what they taught and the experiences they provided.

Life in the early twenties until 1929 was fairly glamorous. Money was being made swiftly, and life was a heady sensation even for the young. It was for my family and, in sort of a way, for me.

Nineteen hundred and twenty-nine was a sickening shock. In our case it didn't grab right away, but it did by 1933. My father made some serious mistakes in judgment, and in 1934 our lives in Los Angeles were over. We had to return home to Berkeley broke, in fact, on money borrowed from my grandmother.

We lived for a year in my Boone grandparents' home. Though both had been dead for some years, my father's youngest brother lived there, still does, and had made it into a boarding house. It had thirteen bedrooms so there was some reason for the conversion. And, of course, in those years it was income.

I slowly became aware of my family's plight and my part in it. I became aware of no money and of my parents' anguish. Finally, my father began to drink excessively, and before that chapter was finished, he was hospitalized.

I got a job delivering the Berkeley Gazette for ten dollars a month. I graduated from high school and obtained a job in the Berkeley Public Library as a shelver. I worked there until I went to college seven months later. I went to college in the way I did because an uncle insisted that he be allowed to help me financially. He was my mother's oldest brother, Herbert E. Smith, and he persuaded me that I would do my mother a favor if I went to college the way she had planned all her life that I would. That was a major trauma for me. I thought I should work my way through. In

Boone: fact, I did work at odd jobs all through college, during the summer, the school years and at Christmas vacation.

The main point of this, though, is what we all did. My mother did things that she had not been trained for or ever expected to do. She washed bathroom floors, polished our silver, did all the cooking and kept up our spirits and inspired both my father and me. She drew us together and made us feel strong and able, and she made me feel that the future could be anything that I wanted it to be. All of this was done in the midst of grave financial worries and genuine uncertainty. If we wanted to go to the movies, we either walked to wherever the movie was or we didn't go. My mother's brothers wanted her to leave my father. I sat in on a family conference on this matter. She refused. That scene has left an indelible image in my mind about her view of a family and what it is supposed to be.

My father came out of that medical treatment cured and determined. My mother supported him with love and affection and strength. And he did his part. He not only went back to work, but he once again became "Dad." He contributed in every way to our happiness. His life became centered in our home and in our well-being. For example, he collected, sawed and split logs and stacked wood for our fires from the hills above our house. He polished our brass, made and planted window boxes and put a lighting system in our back garden. By what I could see he was and wanted to be, he made me love him very much.

Many of our close friends were in much the same situation, not always the same personal problems, but the same financial ones. We could play tennis at the Berkeley Tennis Club for the price of a milk shake. Who could afford a membership? I walked miles to a friend's house rather than spend a dime on a street car. We had an automobile, a good looking convertible, but we used it very sparingly. We had to conserve the gasoline. It was important when we used the car. Our neighbors, the Harold Havens, among the dearest friends of my life, shared these experiences with us. We were one with the times and we were one with everyone's determination to beat it.

Out of all this came family--a strong sense of belonging, pride in one another and love for one another that nothing could destroy, pictures that will be bright forever of sacrifice without pain, generosity without stint, help without end. That was the Depression for me and for most of my friends, and we are the better for it. I love my family for what they were and for what they gave, not only my parents, but my grandmother, my aunts and uncles and my cousins. What a team! What a crowd!

II THE BERKELEY CAMPUS AND THE SAN FRANCISCO SYMPHONY

Boone: But anyway, where do we go from here?

Nathan: Let's go back and think about the campus a little more, if you're willing, taking you back in time to the fraternity. You became interested at this point, I guess, in the Symphony.

Boone: About 1937. Well, that's an evolutionary story.

Season Tickets to the Symphony

Nathan: How, with this background, did you find your way into the Symphony interest?

Boone: Well, I think, easily. In 1937 a fraternity brother of mine, Garret Van Horne, suggested that we get season tickets to the Symphony. I remember being startled, but pleased, at the proposal.

Mother and Dad gave me my ticket, and three of us had three seats together in the third row of the orchestra, center section. I remember that very well. The third chap was a prep school friend of Gary's, Corbett Hanchett.

That ticket cost ten dollars, a student rate. The regular price was twenty dollars. The season was sixteen weeks long, and the most vivid concert I remember was George Gershwin's appearance as piano soloist. He died shortly after that.

Nathan: Was Monteux conducting?

Boone: Yes. The Symphony was, of course, making a comeback. I didn't know anything about that, but in point of fact, it had stopped performing in 1935 because of severe financial difficulties.

Boone: A very brilliant lady, Mrs. Leonora Wood Armsby, with the backing of several key leaders of the San Francisco business community and the Board of Supervisors of the City and County, had reorganized the Association, persuaded the French conductor Pierre Monteux to come to San Francisco and get the Symphony back into business.

The three of us didn't go to every one of those concerts that season, but I got a taste of what was to become a lifetime passion--symphonic music.

Box E on Saturday Nights

Boone: The following year, 1938, the sister of my close friend, Scott Goodfellow, Jane, now Mrs. Ivy Lee, Jr., asked me if I thought any of my friends would like, as a group, to have a box for the season at the Symphony.

I thought yes. And I was right. Eight of us took a box together for the 1938-1939 season. We had Box E. The eight were Eugene Shurtleff, W.K. Amonette, MacDonald Summer, Richards Lyon, Theodore Lyon, Hayden Shuey, Garret Van Horne and myself. Three Zeta Psi's, two Chi Phi's, two Delta Upsilon's and a Phi Kappa Psi. This was pretty heady stuff to have a box.

Box E actually sat about twelve, and with some extra chairs brought in we could handle about sixteen. So, we always brought our dates. Neither the fire department nor the Symphony Association would permit sixteen in that box today. But then, you see, we were a brand new type of customer for the Symphony and we were being encouraged.

Since we were going to the Symphony on Saturday nights, we started going to dinner before the concerts. Most of the time we went to Ripley's in Chinatown: red checkered table cloths, table wine, candles. I think dinner was about seventy-five cents, certainly not more than a dollar and a quarter. And sawdust on the floor. To be honest with you, our going to the Symphony was making a little news on the Berkeley campus. Who ever heard of taking a girl to the Symphony on Saturday night?

Nathan: Were there any Stanford students going that you knew?

Howard Skinner and Selling Box Seats

Boone: No. Dick Lyon had transferred to Berkeley for one year from Stanford, but he was to carry the idea to Stanford when he returned the following year.

In 1939, as I told you, I was lucky to get a job in the DuPont exhibit at the World's Fair on Treasure Island. I was a lecturer. One Sunday a stranger stood in front of the area from which I lectured and asked me if I was Philip Boone. He said, "My name is Howard Skinner, and though we haven't met, I'd like to talk with you for a moment. I'm the general manager of the San Francisco Symphony."

When I was through lecturing for that period, we talked. He had the thought that other student groups might like to have boxes at the Symphony during the upcoming season. Frankly, I thought it was a terrific idea.

I got off work at five p.m. By eight that night I had "sold" eleven boxes. The price of a box for eight was \$96.00 for the season. I was able to call him the next morning and tell him that Cal had taken eleven boxes. Larry Metcalf, now president of the Symphony Association, purchased one of these boxes for his fraternity, Sigma Chi. He told me recently he sold the tickets individually and made a ten percent profit.

I want to talk about the first meeting with Howard Skinner for a moment. He was just under six feet, slightly stooped and trim. He was smartly dressed, reserved, quiet yet quick-spoken and had very attentive eyes. He was to play a definitive role in my life. He was to make a massive contribution to the future of the San Francisco Symphony and to music in San Francisco. This simple conversation was the beginning of part of it. Yet, in that conversation there was an uneasiness in me, wariness, some restraint. I have often thought about it but never quite solved it.

He became a great friend, supporter and teacher, and finally I became his protector in the very last years of his life. His influence on a whole generation of young music lovers is probably unparalleled in this country and their affection for him, universal. I think perhaps it was my innocence standing back from his sophistication. Whatever it was, that feeling faded over the years, and he takes his place on a unique pedestal of friendship, devotion and achievement. Howard Skinner, those years were yours.

Those eleven boxes made quite a community of college students. All of a sudden young people were going into that opera house full of enthusiasm, energy and excitement. Having those boxes was pretty glamorous. It was pretty big stuff to have a box in that golden horseshoe.

Boone: As in 1938, everyone took dates, and instead of eight of us going to Ripley's for dinner we used to make reservations for twenty or thirty. We became one of the great things that ever happened to that restaurant.

Young people are never still, and the energy at twenty years of age is overwhelming. A number of things began to happen. One was a recognition of the fact that very few of us really knew anything about music. We liked it, but we didn't know it. We were not music students or music majors; we were not planning musical careers. Some of us thought that we should do something about that.

A Music Room in Stephens Union

Nathan: Who is "we"?

Boone: Sort of a nucleus of the group that was going to the Symphony. I suggested that we ought to have a central point, collect some records and get more people interested in going to the concerts. I discussed this with Howard Skinner.

The University gave us a room in the student union, Stephens Union. Due to Skinner's efforts Sherman Clay gave us a fine record player and about \$250 worth of records. A friend of his and a Symphony supporter, Sewall Bradley, purchased more records for us. Two hundred and fifty dollars' worth was a lot of records in those days.

We obtained that room in Stephens Union through "Charlie" Clark. Charlie Clark, Mrs. Dudley Clark, was a very large woman, six feet three or four, and beloved by all the students. She managed Stephens Union. She thought what we were doing was great and threw her energy and prestige behind us. She presided over an open office with a counter. Everybody on campus talked to Charlie Clark about everything, sometimes several times a day. Her real given name was Charles.

Our room on the fourth floor was very handsome. We made it into a "listening" room, and students could study there at the same time. Before long it became very popular. So, we thought we had better catalog those records, arranging for sign-out for playing purposes. This meant student volunteers, and we had no trouble getting them. It was probably one of the first listening rooms on any campus in the country.

Nathan: Was there an attendant there or only students?

Boone: Only student volunteers. The amazing thing about all this was that it wasn't hard going. The whole concept was flying. Everyone was for it.

With Christmas vacation on hand, several of us spent some time at the University Library boning up on the cataloging system. We were continuing to receive records, and that collection was becoming important. Big, at least!

Music Forum

Boone: It was at my house during the Christmas vacation while cataloging the albums and the individual records that we decided to extend our efforts even further. I proposed that we create or found a Forum, where we could discuss the music that was going to be played at the Symphony concerts, something about the composer who wrote the music, something about the times in which the music was written and what it was the composer was trying to say or accomplish with his music. Like everything else connected with this adventure, the idea took hold. By this time all of us felt that we were somehow part of the San Francisco Symphony organization. Consequently, we telephoned Howard Skinner from my home that morning and reviewed the idea with him. He thought it was great, and so I wrote him a letter outlining the idea. I still have a copy of that letter.

I must tell you why I kept a copy of the letter I wrote that day. I felt something important was happening; something that was going to have an influence for good; something that maybe was going to change a lot of lives. That is the truth. I felt a significance about all of it.

The Forum came into being, and we called it the University of California San Francisco Symphony Forum.

The people with me at my home the morning the Forum was conceived were Frederick Rea, Janet Scott and Jim Schwabacher. The first president of the Forum was Lewis Byington. The Forum met every Wednesday night before the weekend Symphony concerts. There was an executive committee and a board of directors. The members of the board and the executive committee were made up of representatives of the organizations holding the boxes in the Opera House.

Nathan: Did you advertise the meetings in the Daily Cal?

Boone: Not in the beginning.

Nathan: Who provided the information for the talks?

Boone: We got it ourselves.

Nathan: You did that?

Boone: Yes. Someone was assigned each Forum meeting, and it was his or her responsibility to develop the talk and do the research. Each talk was about forty-five minutes. All of a sudden there were non-music students in the library studying Beethoven, Brahms, Berlioz, etc. And, of course, the music to be played was heard on records. This led to discussions of the meaning of music, and the Forums became really stimulating.

Something else was happening--a developing interest in these Forums on the part of the Symphony's President, Mrs. Armsby, and Mr. Skinner. Looking back at it all, these two were handling us with great skill. They never overwhelmed us; they never directed us; they merely supported us and our own enthusiasms.

One of the things that brought them into the picture rather strongly, I think, was the fact that the music department of the University made an approach to see if we wouldn't make this student music movement a part of the music department. We discussed this with Howard Skinner and his advice was "never." He felt that the movement, if it was to be called that, had to belong to the students themselves, keep its amateur status intact and be a nonacademic activity. The music department was turned down. I know now that that was one of the smartest things we ever did.

The developing Armsby-Skinner interest in what we were doing resulted in a new addition to the Forum meetings, the presence of world music figures who were guest artists with the Symphony--Maynor, Beecham, Menuhin to begin with. Also, the principal critics of the Examiner and Chronicle, Alexander Fried and Alfred Frankenstein, talked to us. The Monteux particularly took a great interest. They came often.

All of a sudden we youngsters were becoming familiar with this new world. We were beginning to know some of the world's top musical talents and how they thought and what they thought.

I cannot begin to express my admiration for Mrs. Armsby and Mr. Skinner. They were perceptive and elegant with us. They were giving so much to us. We were giving it back, of course, but the real giving I'm talking about is the magic that was developing between the San Francisco Symphony and the college students of the Bay Area.

During the first Forum year Dick Lyon returned to Stanford and got the program started there. Stanford students took seven boxes. Dick also created a Forum on the Stanford campus, and Stanford

- Boone: students began Wednesday night meetings. While this was developing, the students at Mills College contacted Howard Skinner and asked to join the program and start a Forum chapter on their campus. By the beginning of the 1940-1941 Symphony season all but two of the boxes in the Opera House were owned by university students from Cal, Stanford and Mills. Quite a thing to happen in one year.
- Nathan: You were saying earlier that there were pairs of concerts. Were these Friday and Saturday concerts?
- Boone: Friday afternoon and Saturday night, that's all. The students were going on Saturday nights and mixing with adult audiences.

Monteux at Lupo's

- Boone: One of the great influences on the continued development of the Forum and student interest was that of the Monteux. Howard began to ask a number of us to join them after the Saturday night concerts. Pierre loved to go to Lupo's Pizzeria in North Beach. It had a roaring fire and open brick ovens where Lupo made the pizza to order. Several of us, sometimes ten, sometimes fewer, would go, and we'd literally stay all night with them talking--listening mostly--and asking questions. Doris Monteux was much the more loquacious and was witty, biting and often sarcastic. These characteristics were, in those days, great fun for us.
- Nathan: What was he like?
- Boone: I always thought he was magnificent. He was quiet, sturdy and always pleasant, courtly, kind and courteous. He had a true affection for youth, and I believe we really relaxed him. Doris told more about him than he told on himself. It was from her that we learned he had his first lesson at thirteen years, that as a youngster he used to play his viola, rain or shine, outside the Folies Bergère and that he was forming trios and quartets in his earliest teens. He always confirmed these tales with his particular twinkle. His later biographies confirm these facts, but add the information that he was also contributing to his own as well as his family's livelihood. He talked about music, the people he had known and his attitudes toward interpretations, composers and concert making. He talked about his period with Diaghilev and the premières of The Rite of Spring and Petrouchka.

It was all very stimulating for us, and no matter what was told to us, even by a very mischievous Doris, we believed implicitly. He was a hero to us.

Boone: When there was a guest artist on Saturday night, he was always asked to go along, and so often we had more than the Monteux to entertain us. It was all very simple, very easy--wine, beer, pizza and wonderful conversation.

As I look back, Monteux was an immaculate gentleman. I always thought he was a man who told the truth. I think he was as immaculate in his attitudes about his music as he was about his person. Physically, he was short. He had jet black hair when we first knew him, but it began to silver. He wore a walrus-type mustache, and over the years as his hair silvered, his mustache remained that original jet black color. Quite a contrast. He had tremendously powerful biceps. He liked to Indian wrestle to show off that strength. I learned early that conducting is an arduous form of exercise.

Doris Monteux was striking rather than beautiful. She was formed like a pouter pigeon with high, large busts and slender hips and legs. She had beautiful silver hair that was piled high, exquisite skin and lovely, bright green eyes. In her box, Box A, she always looked very regal and beautiful. She was a delightful rascal, risqué, naughty, charming. She was glamorous to us.

We really never saw the Monteux in a private setting. I don't think that any of us were ever in their apartment or at parties with them, unless they were formal Symphony functions, which began for us in a while. But, the Lupo meetings were truly unique and for us quite enough.

The significant thing is that the Monteux got into the mood of the Forum. They sensed that there was something on the move. By their interest in us they encouraged the very vitality of the Forum itself.

Student Control of Tickets, and Student Choices

Boone: Don't you think it remarkable, Harriet, that none of those early Symphony leaders, Mrs. Armsby, the Monteux, Howard Skinner, who was, I think, the genius, ever really tried to "take control"? Let me give you an example. We were given the Symphony tickets to release to the students without any bond of any kind. We'd go to the Opera House, obtain the tickets, carry them on the Key Route train or in a car, take them in the beginning to my house and sit on the living room floor and allocate them. The youngsters who were buying them would come with their money and pick them up. There were many thousands of dollars involved every time there was a ticket distribution. Later we distributed the tickets from Charlie Clark's office in Stephens Union.

Nathan: Then you'd take the money back to the Opera House?

Boone: Yes.

In the middle of the 1940 Symphony season the three schools, Cal, Stanford and Mills, sponsored a joint concert in the Opera House to celebrate the ongoingness of the Forum. We had a backdrop that was made of the colors of the schools. We lowered the asbestos curtain, which is almost never used in the Opera House, to dramatize the backdrop when we raised it for the concert.

Monteux agreed to program the concert on the basis of what the students voted they wanted to hear. We had ballot boxes on all three campuses. Levels of taste in music have changed substantially over the years. Youth now really knows its music, but then it was different. That program included the Bolero and the William Tell Overture, among other similar works. That concert was a great success. The entire Opera House was sold out to the students. That was a great advertisement, both on campus and off, for the Forum.

One thing I haven't mentioned, and it is very important, is that the Symphony Association was making the student tickets available at half price. It was then and it is now. In fact, today there are student discounts greater than half price in certain sections of the house. The price advantage was and is a powerful inducement.

Dean Putnam's Question

Boone: One of the more interesting things that happened at this time involved Dean Putnam, Dean of Men at U.C. The Dean's son, Tom Putnam, was a good friend of mine and an active participant in the development of the Forum. One day I was asked to meet the Dean in his office. Since meetings with the Dean were infrequent to say the least, I was quite curious. I remember the hour, three p.m., but not the day. He was direct. "Boone, what are you doing to this campus?"

"What do you mean, Dean Putnam?"

"Nobody went to the Symphony in my day. What's happening here?"

Pause. Nothing from me.

"My son Tom tells me--all he talks about is music. Don't you fellows play any sports?"

UNIVERSITY OF CALIFORNIA

OFFICE OF THE PRESIDENT

March 3, 1941

Mr. Philip S. Boone
2909 Dwight Way
Berkeley, California

Dear Philip:

Mrs. Sproul and I came back to the San Francisco Bay region yesterday, at some personal difficulty, in order to be present at the first University "Pop" Concert. We did it because we wanted to please you, and we weren't at all sure that the show would be worth the trip. I am delighted to be able to tell you now that what we heard and saw last night completely converted us. The program was, of course, well handled by Mr. Monteux and the San Francisco Symphony Orchestra, but much more important and impressive was the great crowd of young people whom you and your fellow committee members had gathered together from the universities of this area to listen and to enjoy. I congratulate you on good work well done, and thank you on behalf of the University of California.

Yours sincerely,

A handwritten signature in dark ink, reading "Robert Sproul". The signature is fluid and cursive, with the first name "Robert" and last name "Sproul" clearly legible.

RGS:KW

Boone: I don't think that conversation would or could happen today. I understood his problem and his question instantly. I saw him needing to know what was happening on his campus. I also saw him as a man miles away. We got along fine, and we talked for quite a while. I think he saw the excitement, the excellence, the vitality. I hope he saw the education. We never talked about it again. Tom and I laughed over it. He was a fine gentleman and I liked him.

Student Night

Boone: At this point student attendance was becoming an observed phenomenon. This outpouring of the campuses into the Opera House was beginning to attract the attention of the press. By 1941 demand had far outgrown the available boxes, and students were buying not only blocks of seats, but pairs and singles. Finally, demand became so great that Saturday night was abandoned, and the students were given their own night, Wednesday. It's been so ever since.

With the addition of Wednesday night the Symphony was now to give three concerts a week--Wednesday, Thursday and Friday. In order to continue student attendance at reduced prices, the Musicians Union agreed to regard Wednesday night as a rehearsal; so everybody was happy. Better concerts were developing, the orchestra had more working time and youth was making music part of its life and its education.

Today, 36 years later, about 4,400 student season tickets are sold for Wednesday nights--full season, half season and combinations thereof. The youngsters come from 45 different campuses in the Bay Area, and not only from the universities like California and Stanford, but the schools of medicine, law, nursing, etc. The Forum has been a phenomenal success. It not only opened the doors to musical enjoyment and appreciation, but it contributed to deep and lasting friendships. Its members became the leaders of the San Francisco Symphony Association and other cultural establishments of San Francisco, such as the Opera, Spring Opera and Conservatory of Music.

Nathan: Am I right in thinking, in those early days, that the Symphony did not tour? It just played in the San Francisco Opera House?

Boone: Yes. It did not tour until 1947 after the war. And, by the way, the war posed a great threat to the Symphony Forum at first, but continuing student leadership emerged from medical schools as well as from the universities. So it not only survived through the war, it survived very handsomely. It never stopped growing.

Forum Supporters and Antagonists

Boone: There are very important names that belong to the history of the Forum and I want to include them in this narrative. They are the ones who made it happen. The original nucleus who represented their organizations in 1939, who did all the early work with the music listening room, who learned how to catalog, who had the enthusiasm and the energy to lift the idea off the ground included: Harcourt Hervey, Psi Upsilon; William Andrews, Delta Kappa Epsilon; Lawrence Metcalf, who had played a lifetime role in the affairs of the Symphony and is now its president, Sigma Chi; Virginia Adams, now Mrs. Donald Mulford, Kappa Alpha Theta; Peggy Hawkins, now Mrs. Harley Gunderson, Kappa Kappa Gamma; Louise Lindley, Alpha Phi; Marilouise Sanford, Pi Beta Phi; Lewis Byington, Beta Theta Phi; myself, Chi Phi. (Note: There are also others and other houses that initially held boxes. Theta had two from the start.)

I'd also like to give you the names of all those who were on the Board of Directors of the Forum for the years immediately prior to the war.

Nathan: Good. We can append them to this memoir.

Boone: When Dick Lyon returned to Stanford and launched the Forum there and Mills came in, Howard Skinner felt there should be a Forum Board representing all the schools. This was to be called the San Francisco Symphony Forum, and each university was to have its name attached to its chapter. I was to be the first president of the big Forum. Its board was to be made up of the president, vice-president, secretary and treasurer of each individual university chapter. As schools joined the Forum movement, the Board of the Forum grew appropriately. We met on Saturday mornings in the Board of Trustees room of the War Memorial Opera House.

I must say that there was another side to this whole movement toward music, and I'd like to epitomize it for you.

One of my closest friends at college was Jim Warren. He was the son of Earl Warren, then Governor of California, and later Chief Justice of the United States. Jim was the president of Chi Phi house when the Forum was started, and he really had trouble with it. He had trouble with his good friend, Phil Boone, leading it; he had trouble with the prominence of his fraternity in connection with it. I also think I understood his own problem with it--sort of an identity crisis. He was, in fact, a darn good artist, but wanted to hide it.

Boone: Anyway, I scheduled one of the Forum meetings at the Chi Phi house. It was to be over his dead body that the meeting was going to be held there. Well, it would be over my dead body if it weren't held there. There was a principle here, one that I think I had my hands on, and it was that the love of music or any art form was not a shameful thing, a sissy thing or something worse. That was a pretty big principle for me because I had started the whole thing.

We decided to discuss the situation after dinner on the front lawn of the house. It shortly became a rough shoving match. This night lawn meeting had been preceded by several days of philosophy and rationalization and trying to explain viewpoints. Of course, all that failed at the showdown.

Our dispute was in the process of getting ugly when Henry Evers, a fraternity brother about to become house president, joined the fracas. He separated us and joined me in declaring that the meeting would be held in the house on schedule. Henry played a major role in the Forum on campus and in the years that followed made a great contribution to the San Francisco Symphony. I think Jim and I would have worked it out. We were really close friends, but the feeling over this Forum was deep in Jim. Henry and I often laughed over that, and Jim and I did, too, the other day when I told him I was writing him into this story.

It was a particular mark of the times though--Putnam and Warren; an attitude; a certain fear, I think.

Let me offer a final capstone to this particular episode. The ranking senior society on the Berkeley campus is the Order of the Golden Bear. Its members are those who have contributed most significantly to the University during their college years. Jim Warren preceded me into that august organization and proposed me for membership. It was because of my musical contribution to the school. All debts were paid by him with that action.

After I graduated from college, I went back to the DuPont Company, my first post-graduate job at \$90 a month. I bought a car and commuted to DuPont's paint plant in South San Francisco. I was beginning a training program which would ultimately land me in advertising and public relations in Wilmington, Delaware, DuPont's headquarters.

However, the war was coming and before long I enlisted in the navy. I left DuPont and returned to the University for some courses in trigonometry, navigation and Morse Code.

In those months working for DuPont and preparing for the navy, I kept up my interest in the Forum and in the Symphony.

Boone: When my orders came to leave for Columbia University to study for my commission, Howard Skinner gave a dinner in his apartment on Lombard Street in San Francisco. All the original Forum gang was there, plus close friends we had made along the way. They presented two gifts to me that night, an initialed sterling silver cigarette case and a gold ring. The ring contained four sets of initials, those of Mrs. Armsby, Dick Lyon, Virginia Mulford (Virginia Adams) and Howard Skinner. That ring meant a great deal to me. My wife and I used it as part of our double ring ceremony when we were married. It carried friendships and experiences so deep and so rich that they remain an imperishable part of all my life. It seemed just right to use it when Alastair and I were married. I know just what Howard meant by that gift. He wanted all of us to stay married to the orchestra--always. Most of us have.

Observations on the Influence of the City

Boone: I'd like to make an observation right here. A symphony orchestra is, in the main, a phenomenon of a large urban center--in the best sense of the word, "city." Truly great orchestras only exist in major communities. There is a reason for this: the interests of a city are, in the main, big in scope, complex in nature. The city is the financial capital, the central nervous system of the corporate world, the hub of transportation, the point of gathering, the environment of decision-making, the capital of commerce. In this environment are the theatres, the restaurants, the hotels, the greatest museums, the greatest orchestras. The city dweller is in the midst of the center, as it were, and those with the interest, the training, the capability exercise the greatest influence.

I have said often to my children that the fullest type of life, the best exposures, the biggest challenges and the greatest opportunities can be had in the cities, as well as the worst headaches and the most serious burdens of responsibility. The magnitude of decision-making is broadest in the city. Culturally, America today bears resemblance to the city-states of yore. The great American cities contain and are setting the standards for American excellence in culture. The artists gather themselves where there is the greatest opportunity. The solutions to the problems of the cities are the mind-stretching solutions. Those who really deal with the city problems--labor, capital, political, financial, cultural--are the pacesetters. Those that have chosen the city life route have chosen the more demanding, but are making the most significant contributions.

Boone: Those, for example, that have dealt with the problems of the San Francisco Symphony at firsthand are those that have been the city dwellers. They are the most knowledgeable and the most skillful. If I had lived even in Berkeley, this story would never have been written.

I make this observation because it will be interesting to see how it works in the future and also to encourage those young people who may read this to think twice before living in the suburbs. It takes a certain kind of person to live in a city. Not everyone wants that life, but to those that do fall the greatest opportunities. Culturally, this is an absolute.

The great symphonies are urban projects. In California they are in San Francisco and Los Angeles. In the small communities, despite the effort and the strain, they're not going to come off. Glendale, Pasadena, Oakland, Santa Monica, Monterey, San Jose. Maybe in San Jose fifty years from now. San Jose is growing. These comments don't apply to the cultural or intellectual life of the university. That is something else again.

Nathan: You are in many ways an appreciator and an advocate of city living, city working and accepting the pressures as well as the opportunities, aren't you?

Boone: Mortimer Adler, from whom we took the Great Books course, talked about that very question. He said the world's greatest strides have come from the city environment. The city is the abode of the mind because the city in all finality is a very lonely place. The city is cave dwelling, and in a cave-dwelling society people hold very tightly to their privacy and their exclusivity. By inviting loneliness they invite mental exercise. In the agrarian society people plant and sow and harvest and communicate entirely differently. I think he's right.

We have had a marvelous life in the city. There may come a time when we will leave. That will be because it is no longer our place, because it will no longer fascinate us and challenge us, because we will be tired of its stimulation. My advocacy of city living is restricted to those who perceive what it offers and who want to contribute to the very things it offers. The greatest of all of us can certainly live in the plain, on the mountain, by the stream. I'm talking about involvement for which the city is the most exciting and most rewarding place.

The city dweller is more sensitive, more sophisticated, more intense. He is more mind, less body. I think Adler's right.

- Nathan: It's a fascinating idea, one that is intensely debated now, whether or not cities create "critical masses." Some things can't really happen until you get a certain level of concentration.
- Boone: Well, I see no evidence of great culture on the plains. Great cultures only exist in concentrated societies, where there is a confluence of wealth, power and a certain type of education--sort of a universal education. Duveen could never have functioned in a plains society.
- Nathan: That's true. He was, let's say, an enabler or a facilitator, but he wasn't a creator.
- Boone: But that isn't the point. The point is that the results of his labors found themselves in the cities because that's where the people were that he could touch. That's where the competition was, where the environment was, where the works could be displayed, where the press was to review. A city is Florence, Vienna, Paris, London, New York, San Francisco. This little San Francisco, by the way, is one of the great cities of the world. A tiny land mass surrounded on three sides by water, but it's a great city.

Let me make a point, Harriet. People are not normally careless in a city. You cannot be careless with a symphony. Carelessness is a state of mind. Carelessness is a lack of discipline, self-discipline. Carefulness is a life style. It's a matter of elegance, elegance of conduct. This is an attribute of great cultures--a discipline of mind. A concentration of wealth and power is not the result of carelessness. The achievement of greatness is a careful exercise.

The whole history of mankind is a story of the concentration of power and culture; they go together. And they always bear the richest fruit in the world's capitals--the water cities.

- Nathan: A fascinating idea.

[Date of Interview: 2 November 1973]

Remembering Monteux

- Nathan: I would love to hear your observations on campus life when you were there.

Boone: I'm not sure it's important to this story.

Nathan: I think it's part of your growing up and the forming of your character and your views.

Boone: Well, let's talk about it a bit and see where we go. I would like to say a little more about Monteux, for example. Obviously, my view of him was a young man's view. I have already told you he was short and stout and powerful. He was also very gentle. He was not the fiery, emotional man that many people associate with music. He was not much of a man for words. He spoke sparingly, and he spoke with a heavy French accent. He almost always had a smile on his face.

The Monteux had two French poodles, one white and one black. He used to walk them a great deal, particularly on Nob Hill. The cable cars used to salute him with the opening bars of the Beethoven Fifth, da-da-da-da. He always waved and riposted with the cable car conductors. I don't think any maestro before or since has enjoyed that kind of rapport with the city. He was beloved. He had a sense of naturalness and simplicity that touched everyone. In my mind he joins with colorful figures of San Francisco history--Lola Montez, Tetrazzini, Sharon, Ralston, Emperor Norton. As a musician I have always thought of him like a tremendous piece of truth, heavy, rock-like. As a young fellow I felt his integrity was simply beyond moving.

Nathan: What repertoire did Monteux prefer especially?

Boone: His programs, which are preserved, give the answer most specifically. But I can tell you, he had a touch for a kind of music that we almost don't hear any more. He had a great touch for the short show pieces, the overtures particularly. Musical literature is full of beauties of this genre. The specialty pieces. This doesn't mean that he didn't perform the great traditional literature; he did, but he gave some remarkable performances of those very romantic, highly colorful show pieces. He loved strong openers for his concerts, as well as brilliant closers. Very few conductors do this today. I think it must be considered déclassé. It's too bad because the literature is full of the most beautiful and exciting music.

He had a marvelous way with the French, Russian and German literature. He performed certain works--the Tchaikovsky Sixth, the Death and Transfiguration, the Ravel Waltz--more excitingly than I have ever heard them from anyone else. These are standouts in my mind. Exclusives. His Chabrier and his Debussy were superb. These are things I remember more than I remember the Mozart, Haydn, Beethoven and Brahms, etc. Even the Stravinsky, for which he had become so famous, is not as clear in my mind. He had done the world

Boone: premières of the Rite of Spring, Petrouchka. He was the great Diaghilev conductor. But those marvelous short pieces--you don't hear that kind of music programmed today. It's too bad. He used to say, "Coming to a concert is like going to a feast. A feast has to be delectable." With his French accent he would say, "There has to be a delightful appetizer, a charming wine, a grand meal." He thought that way about his concerts. I think he thought he owed this to his audiences.

Mrs. Armsby as Catalyst

Boone: I would also like to say a bit more, by the way, about Mrs. Armsby. It's hard to think of Monteux without thinking of her as well as Howard Skinner. She did assume the leadership for the orchestra in San Francisco when it had faltered and was bankrupt, and committed her strength, her resources and her imagination to its resurrection. It was in her presidency that Howard Skinner came. She brought Monteux. Like Howard Skinner, she perceived that the young audiences could achieve something for the orchestra. She had great dignity, kindness and warmth and a sense of grandness. At the moment it was most needed, she gave the San Francisco Symphony a particular touch of elegance. She was absolutely right in her role. Monteux, Skinner, Armsby. Fortunately for San Francisco they came together at the right time. She was the catalyst.

Campus: Forum and Box Distribution

Boone: Going on to the campus. Let me tell you a funny story about Alfred Frankenstein. He came to the campus to be a Wednesday night Forum guest. This meeting was in Stephens Union. Frankenstein and three of us are there. That's it. He was then chief music critic of the San Francisco Chronicle and also president of the U.S. Critics Association. He had distinction. He began his lecture with just us. We asked him to delay for a bit for some paltry reason and then excused ourselves. We went to the library, got on the phone and bribed everyone we knew with a beer to come and hear him. So, during his talk the door kept opening and people kept coming in. Finally, there was a fine crowd. It took all our loose cash to make the evening work. I talked to him about it years later. That crowd showing up was a minor triumph for me.

Dick Lyon was a particular friend and a particular achiever. The existence of the Forum owes a great deal to him. His enthusiasm for what we were trying to do was a great help to me.

Boone: We had one strong argument and that was over the distribution of the boxes between California and Stanford. I felt that California would always be a richer resource for the Symphony than Stanford because of more students and closer proximity. I thought numbers ought to mean dollars. Dick wanted to divide the boxes in the Opera House evenly between Stanford and Cal. I wouldn't yield, and so, over the years California has always had more seats. More recently, however, Stanford has been equaling and exceeding Cal. Despite that argument, his help and his friendship always meant a great deal to me. He was a true pioneer with the Forum.

The Flavor of Campus Life

Boone: For years I carried with me in my wallet an article by Dorothy Thompson, entitled "Hawaii is our Dunkirk." I carried it because I was fascinated by it, and I reread it many times. I perceive today what she was saying better than I did then. Her point was that American youth were terribly and dangerously peer-oriented. Youngsters bought the same kind of clothes according to their class at college. She felt that American youngsters were falling into a pattern of "acceptance of peer pressure," that there must be a more individualistic, pioneering, spirited youth and that the spirit of the revolution must return and must be felt on the campuses of the country. She felt the bombing of Pearl Harbor might make a contribution to this nation, and American youth might find its individual self in its response to the national emergency, just as Dunkirk had touched a nerve of determination throughout England and Europe. If she were around right now, she wouldn't worry about lack of individuality, I don't think.

In thinking about that article, I think that in many ways she was right. There was an innocence about our life in school. I'm talking about all forms of innocence. I think the Depression had something to do with it, but I also think the way in which we were taught in high school and at home had more to do with it. Our values were fairly set and fairly simple. The whole dimensional problem was different. Sex was a hushed and daring adventure, beer was the drink and members of the football team were the heroes. As for girls--well, you thought as all men in all history have about girls, but you performed with far greater restraint. There was more romance by far than there was sex.

I remember standing at the base of the Campanile looking down the path toward the Golden Gate Bridge at the end of my college life. The war was on in Europe. The shadows were all about.

Boone: I knew then that no campus would ever be the same, that I had enjoyed a special life in a special world, that what I had had those after me would not have. I knew that then; I saw it and I knew it. And I was right. There is no innocence now. That is a tragedy.

Going back to the campus--I was part of the fraternity system. In my day fraternities kept out of campus politics. Fraternity men participated in athletics, in the honorary fraternity system, the drinking societies, the publications on the campus, the little theatre, the debating societies. In other words, the fraternity man got involved in almost everything but politics. The exception proved the rule.

One of my good friends in the house was Joseph Ralston, Jr., who was a year behind me. Joe was a concerned man. Consequently, he went into politics and became secretary of the Associated Students of the University of California, the ASUC. As a campus politician, Joe was an anomaly. He discovered shortly that he was not allowed to make speeches on campus about national interests, such as the war, labor, etc.

One day he went before the Campanile and challenged the University to prevent him from speaking on national issues. The roof fell in. Among those most interested were the Hearst newspapers, which took a dim view of his free speech challenge. The University administration was embarrassed.

Nathan: Sproul was president at this time?

Boone: Sproul was president and he didn't want a free speech issue. Having read his autobiography about his 28-year presidency, I can clearly understand his reservation. His problems with the state legislature on University budgets were very difficult.

Come forward to 1964. The free speech movement virtually changed, for a period of time at least, American college life.

Today Joe Ralston is a distinguished attorney, a trustee of the state college system of Arizona, head of the American Red Cross in Phoenix, etc. In 1939 he was on his way to a reputation as a communist, yet how far that was from the truth.

There were two other political men in my fraternity, Harold Fletcher and Douglas North. Both of these men had become interested in political problems and processes. Most of us in the house were disenchanted with the directions that the Fletcher-North politics were going. Ralston, Fletcher and North did not represent a triumvirate. Fletcher and North were far to the left (as we knew the left) of Ralston. Yet, because they were interested in politics at all, they became classed together.

Boone: The point of all this is that I received another call from another dean, Hurford E. Stone, Dean of Men. Dutifully, down I went to his office. Dean Putnam had wanted to know what all the music was about; Stone wanted to know what to think of the three Chi Phi's and to ask if we couldn't soft-pedal the whole thing. The idea that the university man could be interested in anything else but sports, girls, studies, fun and games was alien.

That was prewar college life. When men exhibited an interest in a world bigger than the university, it was disturbing, particularly to the university authorities.

As a matter of fact, later on Harold Fletcher did get himself into serious difficulties with Uncle Sam, even after winning a Bronze Star with the Marine Corps in the South Pacific. His wife, who was also close to me, was pronounced a communist agent by the FBI and figured in a popular book, which later became a television series called I Led Three Lives. Harold and Martha did leave the United States and lived in France for a while to avoid federal prosecution for Martha. So, maybe, in a way, the University authorities had a basis for their concern.

Nathan: Do you remember in your conversation with Dean Stone how you handled his questions?

Boone: Clearly. I blamed it on the fact that the three men had all come from broken homes. In all sincerity I thought all the problems bugging Ralston, North and Fletcher were attributable to the home life they had experienced. I did tell the Dean that I thought he shouldn't take it all so seriously. But, we didn't like it either. They did play separate roles from the other fellows. And that's how I placed the responsibility. They were not very happy men. To summarize, our world was to get good grades, marry a great girl, get a good job and make money.

III WORLD WAR II YEARS AND THE U.S. NAVY

Boone: Where do you want to go from here?

Nathan: Do you want to say anything about your navy experience? Did it shape you in some way, awaken new interests, change your direction?

Boone: Well, sure it did. I had never left the state of California until I entered the navy. Think of it. I had never really been away from my home or from my environment. My children have been all over the world and commenced their travels when they were quite young. But I was not atypical. I was typical. I was the young American product who had not been anywhere. I graduated from college and took a job right away with DuPont. I left the job and went back to the University to prepare for a navy commission. I was still at home.

Training and Orders

Boone: The navy experience, in addition to the impact of the war itself, opened a brand new world to me. Everything was new. I left California and went into the V-7 program at Columbia University. In that program we emerged as naval officers in ninety days. We were called 90-day-wonders.

I didn't go alone, however. One of my best college friends, George Maze, went with me into Columbia, and my fraternity brother, Garret Van Horne, who was graduating as I arrived, introduced me to a member of his class who was staying on as an instructor. Fortune was always perched on my shoulder. This new friend, Spencer Ehrman from Portland, Oregon, showed me the ropes and that really helped. He remains a close friend to this day.

Boone: There was nothing wrong with the inexperienced American boy, however. We all buckled down, most of us got our commissions and away we went into that war.

I was preassigned to Ohio State University, where I received special training in recognition techniques as a designated gunnery officer. After that two months I received my orders to the USS Reno, an antiaircraft, light cruiser. Destination, Pacific.

I called my father and told him I had my orders and would proceed to San Francisco to await transfer to my ship. However, I indicated I could proceed home faster if he sent me the money to fly. That would give me more time at home. He called back and told me the money was on the way, although my ship was under construction and I would probably be at home for a year or more. Wow! Changing directions? You bet.

In New York at Columbia I renewed an acquaintance I had with a California girl, Alastair MacDonald. She was at Columbia taking her master's degree in history after graduating from Stanford University. I became quite interested in her in New York but had very little time to express that interest. Returning to San Francisco, I was assigned to work on the Reno, which was merely a hull, and to train and direct nearly a thousand men on Treasure Island in San Francisco Bay. Not long after I was given this post, I was sent to Hawaii for Combat Information Training.

Reunion and Marriage

Boone: Walking up Post Street by the St. Francis Hotel to get my orders and my tickets, I bumped into Alastair, and we had a great talk and reunion. I knew then that I was really interested in her. On my way back from Honolulu, a month later, I had to return to the same office to obtain my disbursements, and who should be on Post Street by the St. Francis Hotel but Alastair. From then on my naval career was interspersed with a courtship. We were not married, however, until March 17, 1945. She is my wife, and she has provided us with five wonderful children.

Just before I left for the South Pacific, I took several thousand dollars given to the ship by the City of Reno and purchased, at the captain's direction, a number of musical instruments for the ship. I bought them in the pawn shops along Third Street near Market. They provided the basis for a ship's jazz band, which I conducted badly, but with a lot of zest. There were talented men in the crew, several with professional dance band experience. This was a light

Boone: bit in a somewhat heavy experience, but it did give all of us an outlet that was valuable. We didn't have a very big repertoire though.

Significance of the Navy Experience

Boone: I would say that my naval experience parallels that of most of my generation, except that I was luckier than thousands and thousands of boys who either lost their lives or were hurt seriously, a lot permanently crippled. We were young, and many of us were suddenly thrust into command experience. We had to handle situations and behave in a manner for which we had only ninety days to get ready. I made fast friendships, many with my enlisted men, and I owe much to some devoted petty officers who quite often carried most of my load. But we had a cause. The cause was real, the assignment was real and we believed in the purpose of our service. We tried pretty hard. All of us grew in many ways through the experience of war. We grew because we had to handle men; we grew because we had to make decisions; we grew because we had to fit situations. We accepted the responsibility. We developed perceptions about other men, about our superior officers, about our fellow officers, about our enlisted men. We learned to judge ourselves.

I lived with the same crew for three years. I came out of the war with deep attachments and with enormous respect for what the navy and the United States had done. I came out with no hate. Some of my shipmates, not many though, I wouldn't want to see again, but none because of intense dislike.

I think we learned one more thing. You can't hold on to something forever. It isn't yours to hold, and life isn't going to let you do it. You must do the best you can while you can. I wrote a letter home once in which I tried to explain that. Each man is part of a chain, a link, and he carries with him part of the responsibility for tomorrow because that chain is life's endless belt. What he does in his own small way does have an effect on the future, on the eternity ahead. We are not wasted; we are not useless. We are somebody. We are important. I am a crucial link.

We were torpedoed. I was swimming in the Pacific Ocean for a while though the ship ultimately was saved. I was responsible for fifty-five other men, some of the enlisted men in my division. I was to keep them together until we were picked up by a nearby destroyer toward which we were swimming. I didn't lose a man.

Boone: Let me tell you one interesting story about that torpedoing. Each deck division officer was requested to select twenty men to remain on board that listing and settling ship. All the rest of the crew, with the exception of certain officers, were going to leave the ship via the ocean. I called my division together, and we came to attention--120 strong--in water already ankle deep. I did not call for volunteers.. I selected the twenty men I thought should stay on the ship. A coxswain, Chapman, one of those I selected, stepped forward as I was about to dismiss the company and asked me if I were going to remain aboard with the rest of them. I wasn't. I had tried, but was directed to leave the ship. I was embarrassed by the question but had anticipated it. I told him I had selected twenty men who could and would help to save the ship. He said, "Okay. I just want you to know that you are condemning us to death."

I was fighting mad, but all I did was to dismiss the division and wish them luck.

Later, early in my business career in San Francisco, my secretary buzzed me one day and said there was a Mr. Chapman to see me. I knew instantly who that Mr. Chapman was and what was going to happen. He came in my office and we talked a while. He was in his uniform and looked just as he had always looked at sea. Finally, there was a total silence. I said, "Chapman, you didn't die after all, did you?"

He said, "Mr. Boone, I just came to tell you that."

This was as beautiful an apology as I have ever received or given. I've never seen him again nor heard of him. But he had to get that off his chest. He did and I respect him for it.

Well, I've told you some war experiences. Everyone who went into the war had them. Everyone who fought in the war matured differently than those who simply left college and went to work. We grew up in a particular way at that point. We learned that we could hold our own with our fellow men. Our own manhood had been on the line, as was everyone's. I've had my knees go out on me totally, completely afraid, and had to hang on to a railing or a stanchion at certain times. But I made it and I functioned. I think the war, in many ways, matured my generation magnificently, and I think many good and some great things emerged from that maturing.

I think the actual war generation itself has had the best of American family life. Of course, I don't have the statistics, but I believe there is less divorce among the war families compared to the whole. There was time lost and time to be made up. I think marriage was for many a more responsible decision than for many others. We felt differently about it after the war. We had experience. We had lived. We had lost friends. We had learned something

Boone: about the grief of parents. We did write letters of condolence to wives, sweethearts and parents. When we came back, we were in our mid- or late twenties. We had to get started--to do everything.

The returning veteran did crazy things. He took gambles; he risked; often he was afraid of the world he had left years before and now had to reenter. I don't think the war basically altered people, changed them or made them basically different. It made them deeper and wiser, though. I loved the same things I had loved before I went into the war, but I was able to do them better, I think.

That's the best thing I can tell you about the war. I think it was awful, wasteful, tragic, broadening, enriching and deepening. I hope I've answered you.

Nathan: Yes. I think that does answer.

Boone: You've got to remember though that this generation was also out of the Depression. There's a parallel there. The Depression generation went to war. It was the one that had the paper routes, that always worked, that had money problems, that understood sharing, that knew parents' worries and deprivations, that had gotten used to digging in on a sharing basis. One was aware of it. One was closer to simple things or simple truths. You know, a job was a job. There were few who were taking a year to find out how they really felt about themselves. Maybe they should have, but that isn't the point. The average fellow didn't dream of it.

So, in my judgment, the war and the Depression of 1930-1939 made a pretty effective generation, and this country of ours reached some great heights. Looming before us now is the great question of integrity and the big rip-off. Maybe we can get into these subjects later. I think that my generation has been a productive one, and I think the war had something to do with it.

A Jazz Band on the *Reno*

Boone: Let's change it a bit. I told you earlier I had written some music* during the war. I also played a lot of piano.

Nathan: Do you still have the music?

*"Battle Cry of the Reno," "Cruiser Houston," "Some Day, Somewhere," "I've Been Gone Too Long."

To "David"
lots of work - worth it
for a good song -
Best
[Signature]

BATTLE CRY of the RENO

39b

Words and Music by —
Ens. Phillip S. Boone,
U.S.N.R.

Slowly

war flames the sky as our ship puts out to sea —

Proud are we who man her — Proud-ly she'll sail o'er the

sev-en seas — We are her des-ti-ny —

Very measured - as a prayer

For our ship is what we make her, she's our hopes, our dreams, our



SHERMCLAY PEN EASE
BRAND

Style A - 12 Lines

Sherman, Clay & Co.
California-Washington-Oregon

LITHOGRAPHED IN U.S.A.

prays — She's the song we sing, she's all to her we bring —

CHORUS*March Tempo*

Men of the RE-NO list your song to the sky —

Show that a fight-ing crew may sing —

Sound from the look-out towers our bat — the cry —

SHERMCLAY PEN EASE
BRAND

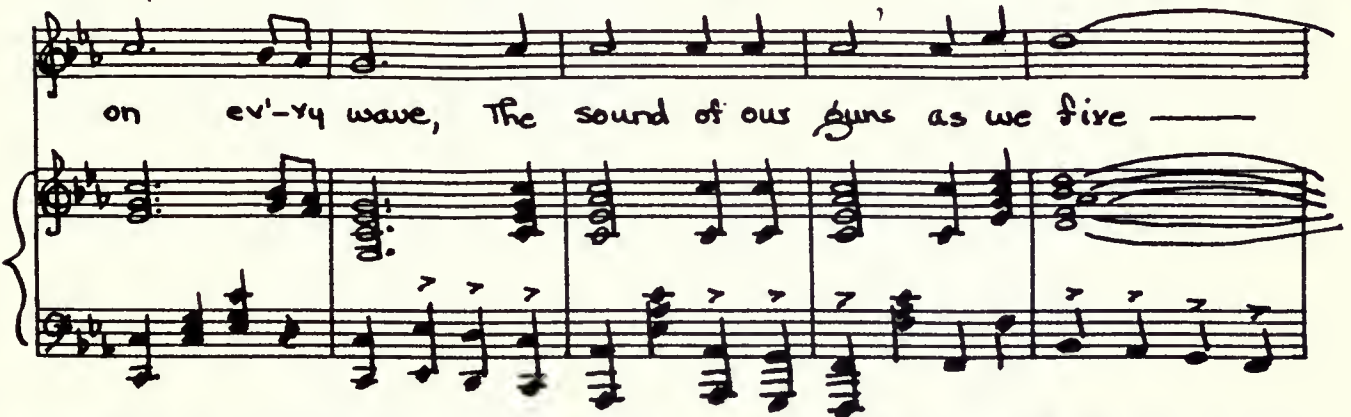
Style A - 12 Lines

Sherman, Clay & Co.
California-Washington-Oregon

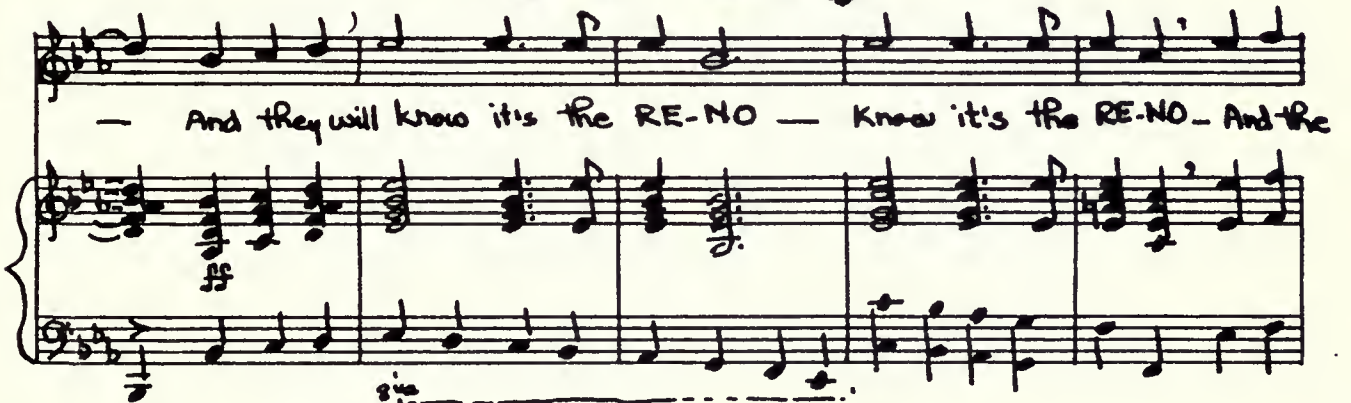
So that our song takes wing — Make sure that the sound is car-ried



on ev'-ry wave, The sound of our guns as we fire —



— And they will know it's the RE-NO — Know it's the RE-NO — And the



sound of our bat-tle cry! —



SHERMCLAY PEN EASE
BRAND

Arrangement by Lt. (jg) W. E. Van Brunt, Jr., U.S.N.R.

Sherman, Clay & Co.
California-Washington-Oregon

RENO REVUE



By
GLADYS
ROWLEY



When, some months ago, a new cruiser of a type similar to the U. S. Navy's Reno was given a speed test run, a group of newspaper men of the San Francisco bay area were aboard.

They were not permitted to reveal the name or any details of construction of the new cruiser, which they described in coast newspapers as "fast, heavily armored and outfitted to throw up an umbrella of flak that is virtually plane-proof."

One news story published at the time referred to her as "one of a class designed to move in quickly, land a smash punch and dance out of reach before the enemy can pick up the pieces." In fact, enthused the writer who'd been aboard for the trial run, the new cruiser "carries more punches than a robot Superman."

Whatever punches the Reno may now be delivering—or where—are secret matters. But wherever she is at this time, the cruiser named for our town is carrying some special recreational equipment supplied through funds given by Reno people.

The money is said to have furnished an electric organ as well as musical instruments for use of those who man her—and who may now be playing the Reno's own song. It has been written by Lt. (jg) Philip S. Boone of Berkeley, Calif., who wrote the 1940 University of California Extravaganza.

A copy of the song was sent to a Reno resident, and while the music cannot be reproduced, it has been suggested that this column publish the words of

"Battle Cry of the Reno"

(Words and music by Lt. (jg) Philip S. Boone, USNR.)

"War flames the sky as our ship puts out to sea ... Proud are we who man her ... Proudly she'll sail o'er the seven seas ... We are her destiny ... For our ship is what we make her, She's our hopes, our dreams, our pray'rs ... She's the song we sing, she's all to her we bring ..."

"(Chorus: March tempo)—Men of the Reno lift your song to the sky ... Show that a fighting crew may sing ... Sound from the lookout towers our battle cry ... So that our song takes wing ... Make sure that the sound is carried on ev'ry wave, the sound of our guns as we fire ... And they will know it's the Reno ... Know it's the Reno—and the sound of our battle cry."

The music is so stirring—and so good that I hope copies may soon be made available here.

Boone: Some of it.

Nathan: Will you let us put it in the volume?

Boone: Yes, and some newspaper publicity about it, too.

Nathan: Great.

Boone: We had a piano and an organ attachment to the piano on our ship. One of my close friends, Bill Van Brunt, had been a pianist with a professional dance band, the Dean Hudson Band, before the war. He could play rings around me, and with him aboard we really had a lot of music. The music writing by Van Brunt and Boone stimulated some enlisted men to try their hand. So for a while there was a lot of music pouring off that ship.

Friendships were a keen part of the experience then, and the interplay between the officers, superior officers, enlisted men, petty officers was always good for much cogitation--the stuff of which many a successful war novel has been written. One of the greatest friendships I had in my life came out of my experience on the Reno. Albertus Koplewski, a Lithuanian whose father had fled his country to escape military service. This man impressed me mightily. He graduated from Annapolis and was powerful and rugged. He had great nobility. He died as a hero when his jet flamed out over a small English village, and he wouldn't eject because he wanted that plane out of the way of the town. He is buried in Arlington. I have always missed him.

We seem to have drifted back into the war. So be it.

You know there is loneliness in war despite the presence of so many people. One of the greatest causes of loneliness is the lack of privacy. You fall back into yourself to maintain the minimum amount of privacy you must have. When you write a letter, everyone watches and reads it as it is being written. When you read a letter, the same thing happens. Even the head is not a solitary place.

I remember once I got wild about not being able to be by myself. So, I decided to try the crow's nest and climbed all the way up. That's the highest and most physically separated place on any ship. It was already occupied. The faceless voice said, "Get the hell out of here!" I knew exactly what he wanted--to be alone.

A Single Plane

Boone: Let me try to end the war discussion with one more story. The location is Wake Island. It is my first military engagement. We have a task group of 58 vessels--destroyers, attack cruisers like ours, heavy cruisers, carriers and battleships. Wake Island is a very small island, especially for such a large task force. We are at general quarters and dawn is breaking. The island lies across the horizon, very near really. Out of that dawn and all alone a single Japanese fighter plane rises from the island and sweeps in our direction. His altitude is fairly low. The fire power that rises from the task force is awesome. Sheer streams of shells, very bright against the dawning background. That single plane comes on.

I was stirred to the very depths of my being, as I never again was in the war. A single plane against an absolute armada of American power. A boy my age up there all alone, and he's going to fight us. Oh God, what are you doing?

Of course his plane vanishes, exploding in one bright flame amongst all the other flames. Courage, heroism. Absolutely.

To this day nothing is as sad and poignant to me as that young man up there all alone in a single-engine plane attacking a whole American fleet. Nothing was gained except one thing, a blazing example of courage. He had it.

IV POST-WAR JOBS

- Nathan: Maybe you can get back to San Francisco and how you determined that it was going to be the advertising business for you and your own advertising agency.
- Boone: I returned to San Francisco in December of 1945 after a very short stay at the University of Michigan as an assistant professor of naval science. The navy really didn't know what to do with me. I was so close to being released, and I was glad to go there. My Grandfather Boone had graduated from Michigan in 1876. His name was the same as mine. Later he was a professor, as I have described. So, for a brief interlude there were two professors named Philip Boone.

The DuPont Option

- Boone: On getting back to San Francisco there were several problems. Alastair was expecting our first youngster in February. We had no housing, and housing was very hard to come by, almost impossible. I had a contract with the DuPont Company which guaranteed me a job. I had forty days in which to exercise that contract.

DuPont was interested in sending me to Wilmington, Delaware to enter the public relations department--advertising and public relations actually.

My father and my father-in-law were opposed to my leaving San Francisco. Dad felt that my roots were here, that I was a fifth-generation Californian, that I already had many friends and family friends. Alastair's father felt the same thing. I think he felt that I could advance further in my business career around my family than elsewhere, and also, he was particularly fond of his daughter and didn't want her to live away.

Boone: For the men who didn't have the protection of a job contract, it must really have been difficult. When you went to talk about a job, everyone had their hands up like you were going to shoot them. There was nothing to give you. There were hundreds of thousands of young men coming back and there weren't any jobs. I, at least, had job security.

Now, during my college years I had had a vague and drifting plan about public relations and advertising and felt this was where I belonged. I had both public relations and advertising blended together in my mind.

One of the most interesting and self-shaping experiences in job seeking occurred with the help of James Schwabacher, Sr. He was the principal of Schwabacher-Frey Printing Company in San Francisco. His brother, Albert, and he were partners in two basic ventures, the printing business and the investment business; each ran one of the two enterprises. Mr. Schwabacher had taken an interest in me because of the friendship between Jim, Jr., and myself.

Interested in what I was going to do, he sent me to see two friends of his, Leon Livingston and Ben Day, partners in an advertising agency of that name. I called on them, and they immediately offered me a partnership if I had ten thousand dollars to invest in the firm.

That offer, coming out of the blue, both scared and angered me. In the first place I didn't have ten thousand dollars, and in the second place I wasn't able to relate to the offer, psychologically or in any other way. I literally backed out of the office and went stumbling down the street.

But it did set me to thinking. I had a job, I couldn't get another one, and I certainly didn't have much money--none in fact. But I had decided I wasn't going to Wilmington, Delaware.

Opening an Advertising Agency

Boone: A close friend of mine on the Reno, my closest in fact, Bill Sugg (J.W. Sugg), was going through the same agonies I was and so was a fraternity brother of mine, a fine writer, Dick Tevis. We began to talk, and talk led to planning and to action. So, without a client and with only one employee, a friend of mine at college, a girl who could type but not take shorthand, we opened an office at 127 Montgomery Street and called our agency Boone, Sugg and Tevis. Some alternative to job finding, to going to Delaware.

Boone: Each of us had been officers in the war. Each of us had some command experience, and maybe the thrill of opening our own business and running our own show was an extension of that war experience. I must tell you we didn't have a cent of income, but we had faith in ourselves, our wives had faith in us, and both Bill Sugg's wife and mine had some income of their own. That really helped. They carried us.

With our office opened on Montgomery Street it became something of a magnet for a lot of our friends who were coming back from the war and looking for work. The office became sort of a meeting and planning ground. Accounts grew out of that atmosphere.

Tom Clarke, a fraternity brother of Dick's and mine who landed a position at Foote, Cone and Belding, called one afternoon and sent us to meet some people who had called them for some advertising help. His agency was not interested. We were. We would do anything. That account was located at 408 Stockton Street on the eighth floor. It was a reducing salon. Since the elevator was not functioning, we had to walk up the eight floors. We got the business, which was entirely direct mail. Our first account.

My father-in-law, Graeme M. MacDonald, called one day and told me there was a candy store on Kearny Street that had a sign in a darkened doorway that said in large type, "CLOSED ON SATURDAYS." This was a Tuesday. He said that anyone who handled themselves that way needed an advertising agency. It was Maskey's Candies. Our second account.

Our third account was a woman's specialty store, Nelly Gaffney's. Bill Sugg's mother-in-law was both a friend and a good customer of Miss Gaffney. Her influence obtained that account for us.

Our fourth account was Hiller Helicopters. Stanley Hiller and I had known each other in Berkeley. His older sister had been a good friend of mine. But, in fact, that account developed because Langhorne Washburn, now assistant secretary of commerce, was one of those who used to come into our office all the time. He landed with Stan Hiller, and we got the advertising.

So, from nothing, but with a lot of help, with borrowed money, with wives that loved us, with families that had faith in us, we began to build a business. We did everything ourselves. We licked stamps, sealed the envelopes, and addressed the direct mail pieces. We worked all night. Often our wives came down at two or three in the morning to pick us up or bring us coffee if we weren't ready to go home.

Boone: We began to need our own art director instead of sending everything out. Jim Warren--remember?--came out of the war. He was in the old familiar bind. We couldn't pay him a steady salary, but we could pay him piece work and could give him space. So, he joined us as creative director. Jim was always a good artist with a fine sense of line and style.

One of our frequent assignments was to build window displays for Maskey's. Patricia Bell, another friend at college, was doing quite well at Roos Brothers. She would lend us props, on the sly, I think. We used to work all night on those windows. In the morning while we were putting on the finishing touches, our clients would meet us as critics as the store opened. Our girls came down and helped us, too.

For the first year we didn't take anything out of that company except two hundred dollars each at Christmas time. Our wives and our families carried us. It was tough.

One of the men who helped us the most was Lloyd Litchfield, advertising manager of the old Call Bulletin, a Hearst paper. At the beginning of our business careers we didn't know what a column inch was. Each month Lloyd, to whom we often turned for advice, would send us the Call's used Standard Rate and Data Guide. He also helped us in a thousand other ways.

About a year and a half after we opened, we took in an older partner, Charles K. Walden. Charlie, who had a truly beautiful wife named Thelma, had been a division manager of Safeway in the Midwest. He knew marketing, planning, advertising and, most importantly, people. Of all the men I have ever been associated with in this business, Charles Walden taught me the most. I used to drink in the knowledge and experience he had accumulated. With Charles in the firm we began to grow much faster and more professionally. He was the marketer, Bill Sugg was the business manager, Dick was the copy chief and I was the salesman.

That combination was a strength and it was also a weakness. As I began to sell business, I fell into the requirement of handling business. Soon I was handling more than anyone else, including Charles. The economic structure of the agency was wrong, and the imbalances began to show after a while. Charles also had a severe drinking problem. Had we three original partners been more experienced and more sophisticated, I think we would have been able to work out our problems, but as it was, we weren't.

At the end of 1949 I bought out my interest, or took it out, and purchased half of another agency, the Harry Elliott Agency, which my new partner and I called Elliott, Goetze and Boone. It was too bad.

Boone: Bill Sugg was--is--a wonderful fellow and so is Dick Tevis. We had great dreams, we had worked terribly hard, we had helped Charlie Walden and he had helped us immeasurably. We couldn't make it go. I am sorry.

I must also say that Jim Warren couldn't take the haphazard income of the early days and was able to get good positions with two other advertising agencies. He finally left our profession and went into real estate in the Napa Valley. But he, too, was part of that early effort, that post-war struggle to get started and create a life and a vitality of our own.

V RENEWING THE SYMPHONY TIE

Boone: Turning to the Symphony now, there was a question for all the Symphony gang who had gone to war, returned and found that a strong interest in the orchestra still existed. Could we become reinvolved, and how? The Forum that we had started as college students was still going strong, but our own interests and capabilities had changed, and all of us were starting our business careers. Consequently, our type of involvement would have to be different from that of the college years. Several of us talked with Howard Skinner and Mrs. Armsby about this. We were back and we were still interested, but was there a place for us and were we wanted back?

One of the first things Mrs. Armsby did was to have about thirty of us, many of us taking small babies, to a swimming and lunch party at her home on the peninsula. She talked to us about the future of the orchestra and the necessity of our continuing our interest and assuming some of the burden for its future. That luncheon was helpful. It formalized the philosophy of an ongoing relationship between the former college generation and the future of the Symphony.

Tombola Festival

Boone: Howard Skinner, that remarkable man, suggested that the pre-war college group form a special Symphony committee whose entire focus would be on the problem of increasing endowment funds for the orchestra. Our first project would be a "Tombola" Festival. Tombola is an Italian word with the same symbolism as the Spanish word "piñata." Treasures fall from a tombola as they do from a piñata. Our first year objective was to present a special concert around a raffle. Merchants were asked to donate gifts which would be raffled at the concert in the Civic Auditorium. The Festival was to be repeated each year until it exhausted itself.

SAN FRANCISCO SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

MRS. LEONORA WOOD ARMSBY, Managing Director • HOWARD K. SKINNER, Business Manager

WAR MEMORIAL OPERA HOUSE

Telephone UNDERhill 4008

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OF SAN FRANCISCO

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March 13, 1941

Mr. Philip Boone
2909 Dwight Way
Berkeley, California

Dear Philip:

It gives me great pleasure on behalf of the Musical Association of San Francisco to invite you to become a member of its Board of Governors.

Your enthusiasm for our work and your loyalty and support have been of inestimable service and we would take delight in showing you the recognition you deserve by appointing you to our august body of Governors.

You will be filling the vacancy made by the death of our beloved friend, Albert Bender. We feel that he would be the first person to request your appointment.

It is necessary for the San Francisco Symphony to have our young patrons begin to take their place actively in our affairs.

With my heartfelt thanks to you for everything,

Sincerely,

Leonora Wood Armsby
President

Musical Association of San Francisco

UNIVERSITY OF CALIFORNIA

San Francisco Symphony Forum

STEPHENS UNION • BERKELEY

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Dear Mrs. Armsby:

It is with the deepest of feeling that I answer your notification of my appointment to the Board of Governors of the San Francisco Musical Association. Such an honor was far beyond my greatest imaginings, though I must admit that I took upon myself the courage to look far ahead into the future and hope that such an event might someday take place.

To serve with such a distinguished body of officers will ~~be~~ a great privilege, and one that I shall cherish very deeply. Nothing in the world could have touched me more than this honor you have bestowed upon me. I only hope that I can fulfill the obligation in a manner that will justify the faith you have placed in me.

To be associated with such a great orchestral organization, representing the finest in music and culture, is an ambition worthy of anyone who loves music and wishes to see that love and appreciation grow steadily in the hearts of ~~everyone~~ all men. Therefore, it is with the sincerest of intention to further the cause of music and of our wonderful organization, that I accept most gratefully the great compliment you have accorded me.

Boone: The first Tombola Festival saluted the seventy-fifth birthday of Pierre Monteux. Life magazine covered the event and devoted several pages to it. In the first two years of the Tombola Festivals we raised about \$100,000 for the orchestra endowment fund--or so we thought. However, the experiences during those two Festivals and the beginning of the third Festival year led to a profound alteration in the relationship of our pre-war college group to the whole Symphony organization and forced changes upon the Symphony Association, its character and the orchestral relationships as well.

We had understood that we were raising endowment funds. This is what we had announced, and it was upon this premise that we obtained the donated merchandise and the help of hundreds of our friends, all of whom had worked very hard. Two events that shook us pretty badly occurred almost simultaneously. Arthur Fiedler was the conductor we had engaged for the first two Tombola Festivals. Lawrence Metcalf, who had succeeded me as chairman of the Festival, began negotiations for Fiedler with Howard Skinner. Skinner advised him that the Symphony Association and the Art Commission had engaged Fiedler for summer concerts to be given in the Civic Auditorium and that not only would Fiedler not be available to us, but that the Tombola would have to give way. There had been no prior discussion with Larry. The other surprise was that the money we had raised had been spent. It had not been sequestered.

Nathan: Was this money spent for operating expenses?

Boone: For operating expenses. The two incidents made us sore at the whole operation, including Mr. Skinner.

The key, of course, would have been to tell us that the money was needed and that it was going to be necessary to change the direction of the Tombola Festivals--in other words, to have made us a part of the decision process. The lack of openness at this juncture was crucial to us. We had been dedicated and worked hard. We had also been successful. Obviously there was something wrong somewhere.

San Francisco Symphony Foundation vis-à-vis the Association

Boone: The result was that we were more determined to do something effective for the orchestra, but to do it in our own way. We thought the orchestra was indispensable to the city, and we thought it should have financial security. Our confidence in the existing management had been shaken. After much discussion among ourselves we decided to create the San Francisco Symphony Foundation. Part of the

Boone: explanation has to be that we were growing up. We needed more independence in order to be more productive. We were a force that had to be recognized. Tempus fugit.

The purpose of the Foundation was to provide sequestered endowment funds; the goal, three million dollars; the method, the annual sale of memberships. We incorporated under the laws of the State of California as an independent organization, had our own charter and were ready to go.

There were many young people involved in this. Among the leaders were the Schwabachers, Jim and Marie Louise; Lawrence Livingston; Janet McLenegan (Janet Scott); Lawrence Metcalf; Eugene Shurtleff; Janet Livermore; the Pischels, Ava and Harold. Because of the Foundation, Prentis Hale and I became very close friends. He helped enormously in the development of the Foundation. He provided office space at almost no charge for the headquarters. He believed enough in the purposes of the new organization to encourage a number of his contemporaries to join the Board as it was being formed. They were Francesca Howe (Mrs. Thomas Carr), Charlotte Ham (Mrs. Richard) and Marie Otto (Mrs. George). This gave us a wider horizon and more intelligences to mature the concept. Another great helper coming into the scene was Mrs. Winston Churchill Black (Dottie), a friend of Prentis.

The idea of a Foundation was taking hold and so were some tensions with the Association. Whereas these tensions never broke into the open, they led to serious discussions and the establishment of some important agreements. One concern of the Association was that the Foundation was going to attempt a takeover. Nothing was further from the truth. An alternative was that we were going to try to dominate the Association. We had never thought of doing that. All we wanted, in fact, was to raise money to make the orchestra safe. A third concern was the separateness of the new organization. Why? Until this time I don't believe the subject has been explained candidly. The "why" was a loss of confidence in both Howard Skinner and the manner in which the Symphony Association was being run. We didn't want to hurt Howard with anyone, and we didn't want to openly criticize. We simply wanted to get a job done, which we didn't think we could under the management structure as we suddenly perceived it.

These are the agreements we worked out:

1. The Foundation would remain a separate organization retaining its charter.
2. Its top officers would be ex-officio members of the Board of Governors.
3. Fifty percent of all monies raised would be allocated to partially sequestered endowment funds and fifty percent would be contributed directly to the Association for operating purposes.

Boone: 4. The Foundation would maintain its own staff, but would integrate closely with that of the Association.

As I said earlier, Prentis Hale had given us space in one of his buildings. For the first few months of its existence the Foundation operated out of an office next to mine. Initially all of the help was volunteer. However, it shortly became clear that we would have to have a paid staff, a practice that has continued for the past twenty-two years. At the conclusion of the first drive the Foundation had sold 6,600 tickets--\$66,000. It was a tremendous effort and it truly launched the Foundation. The marketing framework was hung on the fact that it offered younger people who cared about the orchestra a chance to contribute to it. Previously the Symphony had appeared to be a big money operation; the Board seemed very prestigious, and there was little opportunity for the younger citizen to come aboard and say, "I want this orchestra, too." Historically, the Symphony Association had not approached nor reached this group. Now there was a vehicle.

The Foundation has been successful for the past twenty-two years, has had dedicated and outstanding leadership and strong boards, has sold well over 100,000 memberships and has raised well over \$1 million. It has a particular role, and it fulfills that role very well. Additionally, it has been the instrument of large gifts directly to the Association, as well as to itself. It has sponsored nationwide auditions and debuts, and it has been a powerful public relations vehicle for the orchestra and for its funding. It is one of the few instruments by which the orchestra itself can work for its own protection. When the Foundation was first started, many of the best membership salesmen were members of the orchestra.

Financial Realities

Boone: Let me explain the hard arithmetic that gave us the argument for the Foundation. Monteux left us in 1952. He left in mutual agreement with Dave Zellerbach. His time had come, our audiences were declining, and he was tired in his San Francisco post. The departure had nothing to do with his talent as an artist. His tenure had really ended in San Francisco. He had been making about \$45,000 per year with us. The Association had endowment funds, the Ehrman Fund, totalling \$154,000. Just under \$100,000 a year had to be raised to keep the orchestra going. It seemed to me and to the other members of the original Foundation that our orchestra was in very poor shape and that a truly outstanding replacement for Monteux would have a hard time deciding to take the job. I know today that San Francisco on a relative basis wasn't as bad off as I and they thought it was.

Boone: Other important orchestras were having equally hard times. But it seemed to us then that this situation was an embarrassment for San Francisco. We thought of San Francisco as a great city and a distinguished cultural center and felt something important had to be done.

Critics: "Help the Music Teachers"

Boone: At the first reception for new members of the Foundation held at the California Palace of the Legion of Honor, Alexander Fried and Alfred Frankenstein made a proposal that the Foundation quickly accepted. The two music critics made it clear that the private music teacher needed help in the San Francisco Bay Area. There was difficulty in holding on to gifted students because after a point there was no vehicle through which the teacher could present the student nor encouragement for the student by a major musical institution. The students were leaving the Bay Area, not because of the quality of the teaching, but because of the lack of opportunity to be heard and judged. Many were continuing studies in Los Angeles. This was news to me as I had always thought of San Francisco as the home and debut home of such artists as Yehudi Menuhin, Ruggiero Ricci and Isaac Stern, all of whom had been students of members of the orchestra. Leon Fleisher also received his early training in San Francisco. The fact that these artists had been students of orchestra members made it easier for them to receive often necessary financial help. The true fact was that fine teachers couldn't provide the exposure opportunities--an obviously critical point.

The critics also pointed out that the Symphony ought to be the central cultural force in our music world, and from the influence of the Symphony should come the impetus for talented young artists to study in San Francisco or at least the Bay Area. This was how the San Francisco Auditions came to be. Today they have been temporarily halted in order to rejudge the quality of the competitions. Seiji Ozawa has questioned the current quality of the competing artists. However, should these competitions be restored, they will continue to provide the attention, the stimulus and the challenge they have so successfully achieved in the last twenty-two years.

Before we go any further, Harriet, there are some subjects that I want to get into the record. I don't want to overlook them.

1. The role of the critic and what the critic does to influence not only the audience, the orchestra, the musical viewpoint of a community, but even its contribution structure.

- Boone:
2. The musicians of the orchestra, the make-up of an orchestra, the construction of an orchestra, how an orchestra gets to be an important orchestra.
 3. Unions, the increasing role that unions play and a latter day union outcropping, the orchestra committee.
 4. The number of major orchestras an area can support or what it takes to keep a first-rate orchestra going.

I introduce them now because I don't want us to forget them. These are really important subjects and all close to the heartbeat of any great musical institution.

[Date of Interview: 16 November 1973]

Departure of Monteux and Choice of His Successor

Boone: I'd like to turn now to the conductor selection process that was followed when Monteux retired. This is one of the worst examples of musical judgment ever permitted. The question of a new conductor is always a sensitive one, always political and always emotional for those most closely involved: the orchestra, the Board of the Symphony Association and the staff. It is a particularly crucial problem with the musical press. Finally it has tremendous repercussions at the box office.

It was decided upon the departure of Monteux to take two years to select the new conductor. There would be two judgment seasons: a season of discovery and a season of decision.

Nathan: One question. Is there a selection committee within the Board or does the Board act as a whole on these things?

Boone: I know how it was done during my own presidency and during the latter part of Dave Zellerbach's presidency. I can only assume it's done somewhat the same way everywhere. That is, there is a committee of the Board that acts to recommend. But in that post-Monteux period it was done in the manner I have described: hear a number of conductors the first season and have the leading candidates back the second season.

Jorda and Various Responses

Boone: Having heard a number of fine conductors, including Steinberg and Solti, during the two seasons, the nod fell to the Spanish conductor Enrique Jorda. There is no question that Jorda made a fine impression with the public and on the critics in his guest appearances. I don't know how the orchestra reacted to him, and I don't know if its judgment was taken into consideration. One of the rumors surrounding his selection was that Solti wanted the job but was maneuvered out of the position for it by our staff because Jorda was manipulable. I know personally that Steinberg did not want the post.

The feeling about Jorda was not unanimous on the Board or elsewhere, although the majority opinion was with him. I clearly remember my own concern and indecision. I asked the two major critics to my home to talk it over. These were private discussions. Both critics enthusiastically recommended him. Alastair, my wife, did not feel he would fit the bill.

When the vote was taken by the Board of Governors, it was twenty-seven for and seventeen against. It was recommended that the vote be recorded as unanimous, but the dissidents refused to permit that. It was not altogether an auspicious beginning for a man who always lived in controversy. All conductors, great, near great or average, need all the help and support they can get. One other interesting side-light is that only forty-four members of a seventy-five man board turned out for that decision, as important and dramatic as it was. That low turnout is a dramatic contrast to the high level of interest that surrounds the orchestra and almost all orchestras today.

Nathan: Were Jorda's opponents clustered around another candidate?

Boone: I don't know. There were certainly Steinberg fans on our Board. Steinberg, as I said, didn't want the post.

I remember very well that I circulated a private questionnaire among the members of the Foundation Board. Unanimity wasn't there either. Since it all ended in tragedy, I think a few comments should be made right here (before we get into his story) about a conductor selection process and also about Jorda himself.

In my judgment a conductor should be selected by a committee of highly informed and sensitive people with full exposure to orchestral attitudes. I think the orchestra should know the conductor, should have played with him and should have a full measure of responsibility in selecting him. After all, the conductor and the musicians make the performing instrument. In that sense they are one.

Boone: The choice, however, should not be the orchestra's alone. The Association has the responsibility for maintaining the orchestra, the conductor and the staff. Not only is the financial burden the Association's, but in the final analysis the artistic quality of the whole is also the Association's responsibility. The ideal committee should include Association, orchestra and staff. The committee itself should be the best informed about the orchestra, its personnel, its playing standards and reflect the objectives of the Association in the decision process. The committee should also ideally be able to identify the quality of the conductor.

The symphony staff should be thoroughly represented in the decision process, as it is the staff that has to live with both conductor and orchestra and manage on a daily basis all the problems that inevitably arise between them. Nothing can affect an orchestra or an association or the audience as profoundly as an error in conductor selection. A mistake contains the seeds of disaster every time.

Enrique Jorda was a delightful man to know and be with. He had wit and grace and a compassionate heart. He was perhaps five feet eleven inches, slender, dark and very quick in his movements. His was a high brow accentuated by a receding hairline. Audrey Jorda was soft-spoken, quiet and possessed lovely brown hair, dark eyes and exquisite skin. She was nearly as tall as he. She was English. She was in many ways a perfect foil for her quick and volatile husband. His Spanish background was very noticeable in his somewhat limited command of English, which he spoke as quickly as he moved. His two young daughters were graceful and charming.

Problems and Conflicts

Boone: He got off to a good start and the press was with him. He was and remains a sensitive and excellent programmer. He was alive to contemporary music and deeply interested in it. He took a genuine interest in the music of the Bay Area and the artists of the Bay Area. He appealed initially not only to the general public, but the intellectual community as well.

Little by little, however, a rejection began to set in--first and always the most serious--with his orchestra. His limited English, his rapid manner of speaking, an unexpected but poor rehearsal technique and a faulty memory began to create difficulty for him. His control over the orchestra declined. I never witnessed a Jorda rehearsal, but I often heard that it was more verbal than orchestral. He liked to explain his interpretations.

Boone: To this day I believe the heart of his problem was his inexperience coupled with an unusually unsophisticated attitude. Enrique Jorda belongs in a university, not at the center of an always highly charged environment. He had come to San Francisco from South Africa. He had won his contest in the two seasons of discovery and decision by programming very expressive and sensitive music. He had seemed almost the embodiment of the poetic in music. He almost immediately developed a coterie of committed followers who to this day are bitter over the experience and, looking back, misadvised him. Such passionate partiality did not help his cause. Several members of the Board were among those intensely loyal supporters as was Alfred Frankenstein, chief music critic of the San Francisco Chronicle. In the beginning Alexander Fried of the Examiner was also.

It is important to remember that many members of a musical board--or any cultural board for that matter--may not be particularly expert in the special field they serve. They may believe in it, perceive it as a community good and work hard for its preservation and its future, but they are not expert in the art form itself. This was and is certainly true of the San Francisco Symphony Association.

Nathan: In other words a symphony board is truly a lay board?

Boone: Yes, and hopefully it will always remain so. That, by the way, is an entirely different and important subject. But to return to Jorda, the growing disaffection backstage was beginning to reach the Board and the public.

Nathan: You may want to talk about this later, but is there any protocol about the members of the orchestra communicating to the Board through the conductor or can they jump over him and communicate directly?

Boone: A beautiful question. I'd like to discuss it later because it hits me hard when I become president. At this time in San Francisco's history--no. There is no machinery by which the orchestra can reach the Board. Individual members can speak, of course, with any member of the Board, but there is no procedure by which the communication can take place. The orchestra can communicate with staff and staff with Board--not a very satisfactory process. But as I was saying, the increasing difficulties were reaching the Board and unfortunately many members of the Board became deeply defensive of Jorda.

The situation might have been contained and resolved had not two things happened. Kenneth Monteagle, serving as president during the time David Zellerbach was in Italy as American ambassador, was prevailed upon to renew Jorda's contract for another five years before the first five-year period was up. This move resulted entirely from the Jorda clique on the Board, who brought undue pressure on Monteagle. This clique felt that if the Association took a strong position in

Boone: support of Jorda, the problem would go away. The second factor was a developing antagonism between San Francisco's two chief critics: Alexander Fried against and Alfred Frankenstein for Enrique Jorda.

Actually that Frankenstein-Fried battle was not only centered upon Jorda; it was centered on Fried's frustration with what he considered to be Frankenstein's "critical" dishonesty. The Frankenstein loyalty to Jorda was to Fried inexplicable and a fracturing of Frankenstein's critical judgment. Fried could not believe that Frankenstein couldn't see the facts as they were. Jorda was really caught in the very center of that hurricane. The struggle between the two men as presented in the papers, the Examiner and the Chronicle, seemed based on the following differences of opinion.

Frankenstein: Jorda is a superb programmer; Jorda has expressed a deep commitment to local music and to local artists and is willing to present both in his symphonic concerts; Jorda conducts beautiful music, beautifully.

Fried: The increasing lack of morale in the orchestra threatens it as a first-class musical instrument; the poor baton technique of Jorda and the memory lapses are not justifiable in anyone holding as important a post as San Francisco's conductor; in concert Jorda is not that good to start with.

Those were the battle lines. At first the press debate was subtle, but gradually it became angry and vituperative. Fried actually challenged the integrity of Frankenstein in print. Very shortly the situation was out of control.

There is something of a social background to the whole episode, also. Monteux had been genuinely loved by the San Francisco community and deservedly so. Doris Monteux had been a glamorous and glamorized partner to Monteux. Her witticisms, the Gallic sarcasm, although she was as American as any of us, her rather spectacular wardrobe, her sense of being on stage and her willingness to enjoy it added to the aura around Monteux. Audrey Jorda was very direct, very real, very much a reserved English lady and not at all the poseur that was Doris Monteux. Jorda himself was very serious, lacked the sense of public relations possessed by Monteux. Never once in my opinion was his timing right in anything.

Finally, inside the orchestra deep affections always surrounded Monteux. The Blinder families (concertmaster and first cellist, respectively) led a whole entourage of loyalty to Monteux. There were politics in the orchestra because of this, but never of sufficient intensity to affect the overall attitude of genuine friendship for the maestro. Jorda simply didn't enjoy that protection. The situation into which Jorda stepped required an experienced judgment that Jorda simply didn't possess.

Boone: Let me give an example of a Jorda decision that precisely illustrates what I mean by his lack of judgment. The San Francisco Symphony Foundation held a fund-raising event in the Civic Auditorium, a hall that seats roughly eight thousand. The event consisted of a concert by the orchestra with Metropolitan Opera coloratura, Patrice Munsel. We had paid her a fee of five thousand dollars to do this concert with us and every seat was gone. It was SRO.

Jorda called my office the morning of the concert from the rehearsal at Civic Auditorium. He was quite upset that she wanted to do as an encore the "Italian Street Song" from Victor Herbert's Naughty Marietta. Because he had protested her encore selection, she had become angry. So, I went out to the rehearsal. On the way, I decided that she was exactly right. The location of the concert in that huge hall gave it a pops feeling. The decorations for the concert were very gala and happy. The next to last note of that number was a high F. I knew she was right.

He was not familiar with Victor Herbert, recognized the number as light opera or popular and felt it was out of place and it was his prerogative to request something else of a more traditional or classical nature. Jorda and I talked about it and he agreed, somewhat reluctantly, to go ahead with the number.

Now hear the denouement of this story. The orchestra arrangement calls for a pause by the orchestra while she hits the F and holds it. Then the orchestra comes in with the final chord and orchestra and singer close off together. It is bright and showy musical theatre. At the performance she takes the note, and she waits and waits and is finally out of breath. She stops and in a delightful manner and with gentle humor turns to Jorda and says, "Et vous, Monsieur?"

Jorda brought the orchestra in, but the whole hall heard the riposte. I know that for her it was an amusing episode which didn't bother her. For the audience it was fun. For Jorda, already in trouble, it was an additional disaster. It was typical of the kind of memory lapse or timing lapse for which he was becoming known. Both Jordas were badly upset by this particular experience.

One possible clue to these fairly frequent lapses might be the amount of socializing done by the Jordas. They lived a fairly rigorous social life. Ozawa has none at all, for example. He won't permit it. Krips restricted his nights out. The Jordas entertained frequently and were out frequently. I am sure they felt it was a part of the post's obligation. But the artist needs a great deal of time by himself, with his scores and at rest. Krips did socialize, but he controlled it.

Board Members' Petition

Boone: I became directly involved for the first time in the whole affair when Stanley Powell, Sr., came to my office one afternoon to advise me that some thirty-seven members of the Board were ready to resign unless Jorda was let go. This shocked me. It made me think seriously and hard about Dave Zellerbach and the impact such a move would have on him and his great support of the orchestra, on the orchestra itself, on Jorda's career, on the supporting public and on the future of the Board and, thus, the Association itself.

J.D. Zellerbach was, by nature, an achiever. He had carried Crown Zellerbach far forward as a major corporation. He had held two internationally important posts for the American government, the latter as ambassador to Italy. He was respected and admired. He was, however, diffident and restrained. He had dignity and a sharp intellectual capacity. His marvelous wife, Hana, has told me that he was, in fact, extremely shy.

This particular personality combination restricted Dave to few close associates and companions. A confrontation would be extremely delicate and distasteful for him. Also, Dave had been deeply puzzled about how to handle the situation. Because of his great friendship and intimacy with Howard Skinner, he had the Skinner view of the entire affair, and Howard was not a Jorda man.

Dave was not going directly to Jorda and discussing the situation with him. He had been offended because several members of his Board had failed to follow his suggestion to stop communicating with the public through the press or radio. Part of his shyness or diffidence, in my judgment, was his view of his total acceptance. He was Jewish. At that time there were several key social organizations on the peninsula and in San Francisco that were simply closed to those of Jewish origin. I am sure this bothered him and gave him some degree of insecurity. I never discussed the Powell conversation with Dave Zellerbach. Whether anyone else did, including Stanley Powell, Sr., I don't know.

But, I was greatly disturbed. I thought I ought to try and do something about it--something I could do in my own way. And, I did, but not before another major setback for Jorda and another press explosion--which lost Frankenstein his position as chief music critic for the Chronicle--demanded the action that I took.

The Szell Incident

Boone: George Szell, the great maestro of the Cleveland Symphony, was in San Francisco as guest conductor. Alastair and I bumped into Dave Zellerbach during intermission time at Szell's first concert. He was on his way backstage and obviously in a hurry. He said as he went by, "There's a real mess now. I'll tell you about it later."

Szell had walked off stage at intermission time and refused to return to conduct the second half of the concert because of the poor preparation and lack of discipline in the orchestra. Dave was able to prevail upon him to return to finish the concert and in return he would abrogate the contract and allow Szell to leave San Francisco with the declaration that he was ill and unable to continue. It was impossible to conceal the facts, however, and the story began to leak out of the orchestra itself.

A story about Szell's illness was in the press the next day, but the true story was rapidly becoming known and, of course, reached the critics. Mr. Frankenstein made an immediate attempt to recoup for Jorda by dispatching a letter to Szell. The letter, in effect, stated that San Francisco was rife with unhappy rumors that he, Frankenstein, knew were obviously not true and that Szell could set the matter right by at once announcing an invitation for Jorda to conduct the Cleveland orchestra in a guest appearance.

Now Szell had been apprised prior to his arrival in San Francisco of the nature of the struggle here. He knew that Fried was urging the departure of Jorda and that Frankenstein had become his great supporter. He honestly felt that Jorda had done a poor job in preparing the orchestra for him and that the orchestra itself had not responded properly to him both during rehearsal and performance. Szell was a demanding taskmaster. Szell took advantage of the Frankenstein letter to directly intervene in the musical situation here. He sent the letter, along with his own response, to Fried. The Examiner published them both on the front page. Poor Jorda. A truly fine gentleman in a situation utterly beyond him and distracted by offers of help from so many well-meaning friends, among them Frankenstein.

The Pischel Fund and a Planned Reception

Boone: One other thing happened that led to a substantial deterioration in the attitude of the Board toward Jorda. In an effort to fight fire with fire, Harold Pischel, an outstanding business figure and generous

Why Szell Quit S.F.

Writes Views Of Symphony

Why did George Szell cut short his recent guest conductor engagement with the San Francisco Symphony? What was the "mystery" behind his sudden departure?

His reason exploded like a bombshell over the local symphony scene yesterday, in the form of an unsolicited communication to the press.

Wrote Szell:

In conducting the San Francisco Symphony, "I found . . . the saddest state of musical affairs I have encountered in any American or European city during the almost 50 years of my active conducting career."

Directly after his curtailed San Francisco engagement, Szell was importuned by newspapers, including The Los Angeles Times, to comment on a flood of rumors as to why he had not wished to conduct the scheduled second week of his engagement here. The official reason for his departure was that he was in need of rest.

Szell refused interviews, and kept silent until he yesterday sent to The San Francisco Examiner copies of an exchange of correspondence between himself and Alfred Frankenstein, music critic of The Chronicle.

The correspondence is as follows:

"March 24, 1962.

"Dear Mr. Szell,

"Many thanks for your extremely kind and thoughtful letter. We were very much



GEORGE SZELL

distressed, of course, to learn that you could not conduct here this week and hope you had a good, refreshing rest. We are all very sorry, also, that we could not hear you this week, and I personally regret very much that we could not lunch together.

"As the enclosed telegram indicates, there has been a grand crop of rumors all over the country about your withdrawal from the local scene, and this has not been at all good for the San Francisco Symphony. It would therefore be a just, proper and pleasant gesture if Mr. Jorda could be invited to serve as guest conductor in

(Continued on Page 12, Col. 3)

Why Szell Left S.F. Symphony

(Continued from Page 1)

Cleveland next season. I hastily add that I propose this entirely on my own, and that Jorda would be furious at me if he knew I was doing it."

(The mention of a telegram refers to an inter-newspaper message seeking further information about the unexpected end of Szell's San Francisco visit.)

In a letter of March 26, Szell, on stationery of the Cleveland Orchestra, of which he is musical director, replied:

"Dear Mr. Frankenstein:

"Up until this moment I have tried to be as polite and discreet as possible about my early departure from San Francisco. Your

letter of March 24th, however, contains a tactless provocation which compels me to step out of my reserve.

"Since you presume to tell me what would be a 'just, proper and pleasant' thing to do, I feel forced to say that your delicate dual position as Music Critic of

the Chronicle and Program Annotator for the San Francisco Symphony, which in itself is liable to cast grave doubts upon your objectivity, should have prompted you to exercise particular restraint in this matter. It is entirely out of order for you to suggest my taking a step designed to be interpreted as implicit approval of what I

found to be the saddest state of musical affairs I have encountered in any American or European city during the almost 50 years of my active conducting career.

"Since you have reopened this question which I had thought closed, and because it is a matter of public interest, I reserve the right to make our correspondence accessible to other persons."

When J. D. Zellerbach,

president of the San Francisco Symphony Association, was informed of Szell's criticism, he said:

"I couldn't disagree with him more. He sounds a little bilious to me.

"I don't know what he means. I didn't think the musical affairs of San Francisco were in a sad state. Quite the contrary.

"I don't know any one with any taste who has ever said that to me. . . I think the man is emotionally immature.

"But I don't want to get into a debate. It doesn't do the symphony any good.

"It comes as quite a surprise to me that he would say such a thing and make it public. All he does is damage himself, his reputation, the San Francisco Symphony and Jorda.

"This is the absolute opposite of what he told me when he informed me that he could not conduct the symphony for a second week."

Boone: benefactor, provided five thousand dollars to develop a public relations campaign on behalf of Jorda. I was to direct the spending of that money. One of the events in that campaign was to be a reception for Jorda at the World Trade Center when he returned from Europe to open the season. The arrangements, which called for Jorda to make a fast connection in New York from his European flight to a specific American Airlines flight and be brought by helicopter from the San Francisco Airport to the World Trade Center, were made through Audrey Jorda. I did the arranging for her, wrote the letters for her to forward to Jorda and worked directly with American Airlines to get him on that San Francisco-bound plane. Two hundred or more Board members and friends gathered at the Trade Center for his arrival.

Of course, he didn't board the plane in New York, although he had time to do so, and, therefore, the helicopter arrived without him and he missed the reception. I can still hear that groan. The fact is that he was never given the right instructions. I think it was Mortimer Fleishhacker who said that evening, "I don't know what we can do. We just can't win with this man."

Following the Szell affair, I asked Mrs. Alexander Albert to bring Jorda to my home following a reception at the nearby California Palace of the Legion of Honor. I asked her to do this because she was a devoted friend and admirer of Jorda, a developing friend of ours and deeply interested in the affairs of the Symphony Association. I told her I was most anxious to talk to him but did not advise her of what I wanted to say to him.

Nathan: It's very interesting to hear how it was at the center because people outside just see little bits of it and feel the unease.

Boone: In this situation I was at the center, and it was really the call on me by Stanley Powell, Sr., that put me there. I must say that I got into the center on purpose.

Nathan: He probably came to you because he wanted you to.

Boone: I think that tensed-up group needed someone to go to.

A Resignation

Nathan: So, that night Mrs. Albert brought Jorda to your house?

Boone: Yes. Both of them, Enrique and Audrey. I asked him to resign. I think you must know that to some extent the Symphony Association had

Boone: become paralyzed. If Dave Zellerbach were to ask Jorda to resign, the pro-Jorda people on the Board would have hit the ceiling. It is true that the anti-Jorda people would have supported him. He did, however, run the risk of dividing the Board, and one of the arts of leadership is to keep it all together, particularly when it's all eleemosynary. I wasn't bound by the restriction, you see.

Nathan: In what terms did you put it?

Boone: I'll tell you how I put it. Please bear in mind that I genuinely liked Jorda and had also tried very seriously to help with the Pischel Fund, which I described earlier. I also felt strongly that he had to leave and he had to take the initiative himself. The closer I had gotten to the problem, Harriet, the more convinced I had become that Jorda was the author of much of his own difficulties.

I told him he had to think very seriously of his future and his career, that he had to recognize that the city was split, that his audiences had fallen badly and that he owed it to himself, his family, everybody to take the game into his own hands and assume his own leadership. He asked me how he should do this, if he were to agree. I suggested that he go to Mr. Zellerbach and resign and gain the initiative. "Then you won't be fired, which is inevitable now. It is coming to that, Rique, because you can't survive this hurricane. No one could. Seize the chance now," I told him.

Mrs. Albert disagreed with me. She was disturbed. She felt that Jorda was getting bad advice from me and told him so by saying, "Phil, I don't agree with you at all, and I don't think that Rique should do any of this."

For a moment I was quite irritated with her. I told him that in my opinion if he followed my advice, since his current contract had one more year to go, he would not only be paid out in full for this remaining year, but that we would undoubtedly provide something additional. The discussion ended and the three of them left. It was serious and friendly at the same time.

He called me the next morning. He had decided I was right and he would follow my recommendation.

I called Dave Zellerbach and told him he was going to get a call from Jorda before noon and that Jorda was going to resign. Dave asked me how I knew and I simply told him I knew. Dave accepted Jorda's offer and, thus, a sad and tragic situation--that probably scarred Jorda forever, eliminated Frankenstein as the Chronicle music critic, seemed to rupture a lifelong friendship between Fried and Frankenstein and destroyed Howard Skinner's effectiveness--was over. Jorda has had a very limited career since then.

[Date of Interview: 30 November 1973]

Howard Skinner in the Jorda Affair

Boone: I would like to talk about Howard Skinner's involvement. Howard Skinner had presided as Manager of the San Francisco Symphony as it emerged into national importance. He also presided at a time that the symphony world in America was changing dramatically. These were the years that the symphony was becoming a status symbol. He also represented a style of management that had been effective, but had to change and change very rapidly as symphony became big business. His contribution was recognized. He was popular and he was respected nationally as well as locally. He had run, in effect, a one-man show. During the last years of Mrs. Armsby's presidency more and more of the responsibility was his.

At the beginning of Dave Zellerbach's tenure he became not only a very close personal friend of the Zellerbach's, but the key adviser to Dave Zellerbach on symphony matters. Despite what appeared to be a loss of confidence in him by the group of which I was part, we had a deep and lasting affection for him and a clear recognition of all that he had done. I repeat again that he virtually guaranteed the future of the orchestra through his success in developing youth support for it.

I don't know about Howard's real attitude and true philosophy concerning the personnel of the orchestra, but I suspect that he was more of a management man than an orchestra man, more of a conductor's man than an orchestra man. This has certainly been true of his successor, Joseph Scafidi. And Howard trained Joe.

Whatever his viewpoint, he kept orchestra matters pretty much away from the Board and, I suspect, its president. When they did force themselves into the open, he would dismiss them as manifesting artistic temperament. By following this policy he protected his own domain. I know that he felt strongly about that. In many ways it was great management. It could work effectively in those earlier years.

As the Jorda problem began to get serious, if my hypothesis is correct, Howard spent much time covering it, blanketing it. In the same spirit he reduced his communications with the Jordas. He was losing respect for Jorda's handling of the orchestra and its personnel. I know that the Jordas began to feel an antagonism from Howard, and then to suspect him of contributing to the decline of Jorda's career in the United States and finally to openly accuse him before their intimates of withholding mail, destroying mail and interrupting phoned communications.

Boone: I can conceive that Howard was reporting accurately to other symphony managers as well as to national concert managements that Jorda was not faring well in San Francisco. I am sure that guest artists were not reporting well on Jorda's conducting skills as they traveled about the country. I reject the thought that Howard was deliberately destructive in any other way or that he was guilty of anything else than poor judgment. I knew him very well. I never saw him in any action that was deliberately unkind. He was an impatient man, for sure, but never unkind. He always had the welfare of the Symphony close to his heart. His poor judgment was that he failed to make the seriousness of the affair clear early enough to anyone--to the Board, to Ken Monteagle, to Dave Zellerbach when he returned from Italy.

For example, when Ken Monteagle agreed to giving Jorda a renewed five-year contract when his first contract had not been completed, when he bowed to the pressure of the pro-Jorda group, Howard had the opportunity to lay it on the line at least privately to key people. He had unlimited opportunities to be frank with Enrique and Audrey. From my viewpoint, he took advantage of none of these. Consequently, he was victimized by his own inaction. To the time of his death, I never discussed his motives with him. When I later took my own action severing his relationship with the orchestra permanently, I explained to him the position I found him in, and he offered no defense nor any word of explanation. Maybe the truth is that Howard was afraid to act, afraid for his own job and for his own future.

The whole affair should have never been permitted to happen. It called for a leadership and a strength that wasn't there. It also called for a much wiser understanding of the musical process than our Board was capable of providing at that time. Its effect on me was very serious. I took a private oath that if I were ever in any kind of authority with respect to the Symphony, history would not repeat itself.

The Search: Josef Krips

Boone: As a result of Jorda's plans to leave it became necessary to begin the search for a new conductor. Dave and I had become good friends, and he asked me to be the chairman of the "calling committee." Actually Dave did it all, and apart from a trip or two to look at conductors, neither I nor the committee that Dave appointed did anything.

Boone: The search was carried out between Dave Zellerbach and Ronald Wilford of New York. Columbia Artists Management, then and now, is very pervasive in the musical world. Wilford, who is now president of the organization, was then an officer and directly representing a number of conductors throughout the world.

One was the Viennese, Josef Krips, who enjoyed a major international reputation as an orchestra-building genius, as well as an equal reputation in the world of Viennese music from Mozart to Mahler. He was then conducting both in Vienna and in Buffalo, his first permanent American post. He had most recently been conductor and musical director of the London Symphony. As Krips was expressing an interest in San Francisco, he agreed to bring Mrs. Krips and spend a weekend with the Zellerbachs at their country place, Hanzell, in Sonoma County. I met them at the airport and drove them into the country.

I remember what Josef Krips said to me as we rounded the turn of the highway to get the first uninterrupted view of the city. "You Americans always feel that your first city is New York, but Europeans know that San Francisco is your first city. If I become conductor in San Francisco, it will do my reputation and my future much greater good than if I were the conductor in New York."

Whereas I don't think that's accurate, it's what he said. Josef Krips did have his own passionate and committed love affair with San Francisco. I am inclined to believe that his years here were the happiest years of his life as a conductor.

The announcement of Krips as our new conductor was greeted enthusiastically by everyone. He did have a great reputation and it was needed. His appointment generated a sense of well-being, a sense of future and a sense of confidence. Dave Zellerbach was very happy and pleased and well he should have been. Then suddenly in August of 1963, David became ill and died. Not only was his death a great loss everywhere, but it was too bad that he couldn't have enjoyed some of the pleasures and triumphs Krips brought to San Francisco. Dave Zellerbach was a friend to me, to the city, to the country and most certainly to the orchestra.

Building an Orchestra

Boone: Now, Harriet, how do you feel about what we've covered so far? Do you have any questions on this last section?

Nathan: This is fascinating. Now, you spoke of Mr. Krips being able to build an orchestra?

Boone: An orchestra builder, that's right.

Nathan: What does that mean?

Boone: An orchestra has to be a great team to be a great orchestra. An orchestra has to breathe together. It has to be one, not many. If it is to be great, it must possess outstanding players, and the conductor must be brilliant musician enough to determine who is and who is not qualified. This is crucially important. And a truly great orchestra must approach the making of its music in a high order of commitment.

It follows that an orchestra builder is able to inspire his orchestra, weld it into a single instrument, make it one he is sure he can literally play on. He must achieve this through his own personality, the devotion he inspires and his perception of the quality of his individual players. His orchestra must itself perceive his perception and respect it for its absolute integrity.

For example, a very simple thing: the player must come to the rehearsal ready. A rehearsal isn't a practice. If he doesn't practice at home, if he is not ready to rehearse, the conductor should recognize it immediately. Part of the desire to be ready derives from the conductor. His orchestra must want to make music with him. There has to be some form of love affair even if it is sado-masochistic.

Do you know what attack is?

Nathan: Yes.

Boone: Well then, the attack has to be flawless. The technique has got to be flawless. You can hear it. One thing you can hear with an orchestra is how good it is. Intonations must be right on. No instrument can be slightly sharp or flat, slightly ahead or slightly behind. For all of these things the conductor is responsible. If he doesn't do a good job, he will not get a good result. Particularly in this country and in most major musical centers, the conductor must not only have a splendid relationship with his orchestra, but also with his union and with his board of governors. When Krips came to us, he had the reputation of a great orchestra builder. You see now what I mean?

Nathan: Yes. And by the way, for the record, how long did you remain president of the San Francisco Symphony Foundation?

Boone: For three years, through 1956. I was succeeded by Lawrence Metcalf, who has, as I said earlier, been a lifetime supporter and leader in the life of the Symphony Association.

Communication in Symphony Management

- Nathan: Before we go forward, I would like to turn back to Howard Skinner and the Jorda affair for a moment. You felt very keenly about that, didn't you?
- Boone: Yes. At the time of the most heat, I felt that Howard was guilty of failure to act, and that truly bothered me. My friendship for him was very deep. As the years have gone on and I have continued to learn more and more about symphony management, the role that he played and the manner in which he played it becomes externally significant. I was able to put his role in clearer perspective when I became president of the Association myself. Here's the point. The president must be kept informed and by the proper sources. It is crucially important that any manager or general manager transfer one hundred percent of intelligence, not just what he thinks is important for the president to hear. As the years went on, it became my most agonizing problem. How does a president get advised? I suppose this problem is not new. The Jorda situation was a totally disintegrating one, but Howard never laid it on the line. The actual relationship between the manager and the president is the key relationship in administering the affairs of the Association.
- Nathan: I have a question for you. Can the manager communicate elsewhere than to his president?
- Boone: I think he can only report to his president. It's up to the president to decide further disclosure. It's up to the president to determine the quality of the information he's getting and act with his Board.
- Nathan: So, you're suggesting then that the manager is responsible to the president, not to the Board as a whole?
- Boone: No. Let's make a distinction. The president serves the Board and his organization. He is finally a servant. He must be held responsible by his Board. Equally, the manager is responsible to the Board for delivery of the responsibilities in his job description. But, the president is responsible for the quality of the performance. The president must be the first person informed by the manager, and it must be the president who decides what is to be done with the intelligence he's given. Timing is often a vitally crucial thing. The manager reports to the Board through his president.
- Nathan: Well then, as I hear it, the president has major responsibility in all this. It is up to him to say, "I want to know more. Is there more?" It is always up to the president to pursue?

Boone: Well, Harriet, I think that's a darn good question. The answer is "yes" in any organization, be it business, cultural or otherwise. The president has the obligation to arrive at solutions and recommendations with all the help he may want to call upon. Every president is morally obligated to follow any problem all the way down to the bottom line. He is also obligated to tell the truth--maybe not all of it all at once; there is always timing--but always what he tells is the truth. The net result of any administration rests on how well it has done. That's the final judgment. I don't think you can legislate too much on the characteristics of a president. He's both servant and leader, and the people around him must expect him to lead, while he sets the example of service. Jesus Christ makes the point several times, you know, that if you would be master, you must be servant. It's beautiful and I think it's absolutely right.

The Oakland Symphony and a Proposal

Boone: Let me cover another important and long-range subject that came up during Dave Zellerbach's first four years as president before he went to Italy. I received a telephone call one day from an old high school friend of mine, Ted Halden. He told me that he was the treasurer of the Oakland Symphony Association and that there was a strong feeling among a number of its Board members that it ought to be washed out and some means found to combine Oakland with San Francisco. He told me that four East Bay families had originally provided endowment funds of some \$200,000 to assist in the maintenance of the orchestra. The money wasn't enough to support it, it was mainly amateur and there was declining enthusiasm for both the fund raising and the orchestra. Its conductor at that time was Orly See, and his annual salary for four concerts and their preparation was some \$10,000.

I was instantly interested. I knew little about the Oakland orchestra, but I did know that San Francisco could use \$200,000 more toward endowment. I knew that there just couldn't be two major orchestras seven miles apart with only a bridge between. Not that Oakland was, then or now, major, but the threat of such a possibility existed as long as two orchestras existed. I also saw the opportunities inherent in welding the strengths of two associations together and binding the entire Bay Area into one cultural force.

I discussed the matter with Dave Zellerbach and found him receptive. I also talked with Mr. Skinner. He, too, was interested and saw the possibilities. Dave Zellerbach left for Italy as Ambassador, however, and when I took the matter up with Kenneth Monteagle, he was not enthusiastic. He thought it could wait until Dave came back. I have found subsequently that further pursuit by us

Boone: of the plan was stopped by members of our Board who were frankly suspicious of the Foundation and of me. I have spoken before of a fear that the Foundation was trying to take over the Association. After the real success of the Foundation, this new move coming out of it was a little much for the older guard. I couldn't manage this and I couldn't get the Symphony leadership to respond. I had to tell Ted Halden that there was no way.

Four vitally important years passed before Dave Zellerbach came back, and in those four years new and more vital leadership had assumed responsibility for the Oakland orchestra, namely, the Kaiser Companies. When Dave returned, I raised the subject at our first meeting. He was just as interested as he had been before he left and suggested that I pursue it once again. I met with Harry Lange, a vice-president of the Oakland Symphony, in the lounge of the Bohemian Club. I have always wondered about the genuineness of Harry's motivations to this very day. He seemed deeply surprised that Dave would be interested in combining the two organizations, but he seemed quite enthusiastic about it.

He suggested that Norris Nash, another vice-president of the Oakland Symphony, be brought into the picture. The three of us discussed the situation quite thoroughly and outlined some ways in which the two organizations could be put together. I kept Dave Zellerbach abreast of these conversations, and Lange and Nash introduced the subject to Thomas Price, President of the Oakland Symphony and an original partner of Henry Kaiser. Finally, Tom Price and Dave Zellerbach met at Hanzell in Sonoma County. I was present during the several Hanzell discussions.

The outcome was that the project could and should go forward. The two presidents agreed that both corporate entities would be dissolved, assets combined and the surviving entity called The San Francisco-Oakland Symphony Association--maintaining the San Francisco Symphony orchestra. Mrs. John R. Upton, executive vice-president of the San Francisco Association, would prepare a plan combining the activities of the ladies of the two organizations.

Dave took the matter to our Board, and it was unanimously approved. Tom Price, however, would never let the subject get to his Board, and as far as Dave and I knew, the only Oakland people who knew about it were Tom Price, Harry Lange and Norris Nash. This worried Dave quite a bit, and he discussed it with Tom Price several times. Price's response was always the same. "I keep the Oakland orchestra afloat. I give it \$40,000 a year. If I stop, it can't survive. I want this. I believe in it; so, leave the handling of our side of the Bay to me."

Boone: So, with a worried but enthusiastic San Francisco president and a determined and enthusiastic Oakland president, a date was agreed upon for the two Boards to vote on the merger, San Francisco knowing and Oakland not knowing, with a press conference to follow. Some 9,000 announcements were prepared and stamped and the necessary publicity materials organized for release.

I went east on business that week but was to return on Thursday to attend the joint meeting and press conference scheduled for Friday morning. On Wednesday Tom Price called on both the Mayor of Oakland and Bill Knowland, the publisher of the Oakland Tribune. From what I have been able to gather, the reaction of those gentlemen was severe and a serious, apparently ugly, argument resulted. Tom Price returned to his office in the Kaiser Building and called my secretary, Miss Helen Miller, to dictate some last-minute changes in the press release. The phone conversation ended, and Helen called him back in two or three minutes to verify one statement only to find that he had collapsed at his desk and passed away. Tom had had a history of heart illness. The supposition is that the previous, stormy scene had been too much.

Tom Price was a most attractive chap. His death was a great sadness. He had breadth and vision and completely comprehended the value of concentrating the strength of the Bay Area behind one symphony orchestra. Dave and I went to his funeral in Oakland at two o'clock. Following his services the rescheduled Oakland Board meeting took place.

Neither Dave nor I was there, but from what we understood, it was only then that the Oakland Board was told by Harry Lange and Norris Nash why the meeting had been called. The Oakland Board was upset and the entire proposal was canceled. It took some years for Harry Lange to reestablish his position with the Oakland Board, and Norris never did. The whole affair was too bad. I want this record to show that we did make a real effort to put it all together. It has come up twice again. It is crucial for the San Francisco Bay Area that either the two organizations get together or the roles of each be clearly defined and accepted by both sides of the Bay.

One footnote. When Ken Monteagle turned off the idea of a merger with Oakland, I became disheartened. I felt a sense of failure, of opposition and of futility. I wanted to resign and leave the entire scene. Thanks to my wife, Alastair, I didn't do that. Had it not been for her, I would have. I know now that Ken really didn't understand it, that he didn't know me at all and that he really only wanted to preserve the status quo until Dave's return.

VI PRESIDENCY OF THE SAN FRANCISCO SYMPHONY ASSOCIATION

Nathan: You became president of the Symphony Association in 1963?

Boone: Yes. During the month of August my family and I were in the mountains. I received a call there from a very distressed Mr. Skinner. He urged me to come down to the city immediately as Dave Zellerbach was suddenly desperately ill and not expected to live. Howard said, "Unless you come down here and stay here, this organization will break up and the Symphony won't go on."

Of course that was not only false, but it also told me in one flash that Howard had lost his hold on the organization and was frightened. Shades of the Jorda problem and Krips had not arrived to take the podium yet!

I told Howard that I didn't think it necessary, wise or right for me to come down.

Nathan: What title did you hold at that time?

Boone: I was a vice-president and member of the Board. I told him, however, that I would call Philip Ehrlich, attorney for the Symphony, a great friend of Dave Zellerbach's and later a great friend of mine. Phil Ehrlich was also an attorney for the Crown Zellerbach Corporation and for the Zellerbach family. I told Phil exactly what Howard had said and that I thought the advice was wrong. Phil was disturbed at the phone call. He did say that Dave was desperately ill and that he would like to call me back. He did so the next morning and advised me not to come down. Dave passed away that same afternoon.

A very agitated Howard called again and asked me please to come down. I told him that I had discussed the matter with Phil Ehrlich, that we had agreed that there was no real necessity for me to come down and that Phil would be in touch with him. I was, however, giving quite a bit of thought to the significance of Howard's calls. You know, Harriet, I love this Symphony of ours. Even by that time I had given quite a few years and a great deal of energy to it.

Criteria and Challenge

Boone: The Skinner calls did give me pause. If Dave Zellerbach was not going to live, who would be the president? I had learned that presidents are very important people and that what happens to an organization is very much shaped by that man at the top. My view of the Symphony president historically was that he was wealthy, highly positioned in an important corporation or enjoyed a certain command position in the community and was older than I.

We lived well. I was strongly positioned in my company, but we were still in the process of building its strength in the western United States. Alastair and I had many friends and we came from well-known families, but we were not, in my view, in the league of the past presidents.

There were negatives. I was going to have to continue to work very hard in my business. Time, therefore, would be a factor. I was younger by years than any other president that would have preceded me, and I was unknown to the majority of San Francisco's business leaders. I felt this to be very important. Also, and to me of critical essence, Dave Zellerbach was a truly distinguished leader. He had the respect of the community and of much of the country. He had genuinely and sincerely given to the Symphony. His dreams for it were as great as anyone's could be. He was a disciplined and trained thinker, and he commanded in the community. No question of that. I had enjoyed our friendship. I respected him, and I listened to him intently. If I were to be president, I would be a different type of president and lead a different kind of administration.

Did I have any assets for the job? Yes, I thought I did. I thought I could do a good job. I thought I knew the organization well, felt its purposes clearly and would be in command of its mystique. I felt secure in my own capabilities. It was the translation of those capabilities to a larger world than I had dealt with that was heavy in my mind. Above all in such a decision the Symphony had to come first. And, Harriet, the subject itself had to come first. If it is managed in the wrong way, there is damage and harm to the organization and to the people involved. So, if I did accept what I was now sure was going to be offered, I had to decide on the basis of whether or not the Symphony would benefit.

I also gave a lot of thought to Alastair and the children: Maria, Eleanor, Sandy, Graeme and Kitty. I thought the children would benefit and grow through the exposure. They would be young enough to absorb and absorb innocently and cleanly, which is the best kind of education. Their lives could be truly enriched. Alastair was another matter. She had five children. She had interests of her own; she

Boone: had things that she wanted to achieve and enjoy. One of the great things that she has brought to our relationship is the wholeness of herself. I wanted to be sure that she would be content.

My suspicions were right. There were several calls asking me if I would take the presidency if offered.

Nathan: Were these primarily Board members?

Boone: Yes, and in the first instances I begged the question. I was still battling it out in my own mind. But, I was being influenced by a close friend, Bill Orrick (Federal Judge William H. Orrick, Jr.). He had been in Washington, D.C. as Assistant Attorney General and Under Secretary of State for Administration in the Kennedy years and, subsequently, president of the San Francisco Opera Association. He had long been interested and active in Democratic politics. He had said to me many times, "Opportunity is a thing that must be seized. It doesn't come around many times." I remembered the trial he had gone through himself when President Kennedy had asked him to come to Washington. I had always valued his advice.

A Decision to Accept

Boone: I got to the point finally that I told Alastair that if there were another call, I would say yes. If there weren't, then the subject would be forgotten. I want to say to future presidents of cultural institutions particularly, "If you feel your subject, if you know your subject, you will be comfortable in your leadership." Privately I did have this confidence about the Symphony. I felt I had been somehow deliberately gifted to this purpose.

Nathan: There was a nominating committee, wasn't there?

Boone: Oh yes. But this was all preliminary. At any event there was that other phone call.

Nathan: Could I interrupt one moment? You don't have to answer this if you think it's not appropriate. Were there other likely candidates?

Boone: Yes, there were several, but with that final phone call the die was cast for me.

Nathan: You were sure in your own mind at this point?

Boone: I was always sure in my own ability to do the job. I was not sure of my stature for the job as I saw it.

Boone: After we returned to San Francisco, an awkward, but temporary problem did develop. The chairman of the nominating committee, the Chairman of the Telephone Company, was a strong, stubborn and successful man. He was disenchanted with the prospect of my nomination. I learned he felt I was too young and not heavy enough in the business community, but most importantly he wanted the job himself. Dave's sudden death had caught him in a delicate spot. As chairman of the nominating committee he couldn't very well nominate himself. He did express himself to a number of the members of his committee. They did not support him.

It was an awkward situation. For example, I wanted my own slate of officers. I wanted my own team. I found I was not being invited to the nominating committee meetings where these issues were being discussed. I insisted that I be invited and was, but in an unpleasant way. I won because my position was correct, but right down to the last meeting I had to fight for the team I got. I was supported by the committee all through this. I have seen very little of this gentleman since, and shortly after he resigned from the Board.

I went into office. I did go in with some very strong convictions. One was that no future conductor would be humiliated in San Francisco. I really felt very bad about Jorda. He was a man I liked personally, but more important than that, he had been treated unprofessionally. In my opinion his career was damaged beyond repair by the San Francisco events. I resolved that insofar as I was able, it would never happen again.

Secondly, I resolved that there would be total candor and openness with the Board. There would be no reservations with respect to policy or decisions. Everything would be open, so that there could never be another Jorda type experience. There would be no invisible world between the management, president and the Board. I was determined that members of the Board were going to be given important responsibilities and would be expected to carry them out. I believed that the Symphony was a public trust and belonged to the whole community, and we were privileged to hold that trust. I have done my best to support these principles always.

There's one other point I would like to make here. The contract of responsibility. There is a contract, you know, and it is with yourself. If you are going to head anything, you must, in fact, be head, and all of your efforts must be aimed at doing a successful job. It is a moral obligation. I have respect for anyone who assumes leadership. If one assumes a position not understanding the principle of contract responsibility, one soon learns it or must leave. The leader is also the fall guy. He gets the credit and he takes the blame. No matter what happens during his administration, he reflects its quality. Therefore, there is a certain derring-do involved in all leadership. Beware the day we fail to find willingness to lead or our leadership fails the responsibility contract.

The Acoustical Shell

Boone: One of the first decisions facing me was acoustical. During Dave Zellerbach's tenure the Symphony Association had the construction of a symphony shell under consideration and for this purpose retained the distinguished German acoustician, Heinrich Keilholz of Hamburg. Mr. Keilholz spoke no English at all and always traveled with an interpreter. Despite that impediment I found him brilliant and most enjoyable to be with. The construction of this shell meant spending a portion of our capital funds. The Board had been sympathetic with Dave Zellerbach's desire to improve the acoustical presentation of the Symphony, we did have the money and so I decided that we should build the shell. It was going to cost us about \$110,000. The shell is still in place and it has done its job. The sound in the Opera House has been much improved.

There is an interesting sidelight here. Under Keilholz's direction the working drawings were prepared by Skidmore, Owings and Merrill, and Dave Zellerbach's conversations had principally been with Nat Owings. Nat Owings was West Coast head of the architectural firm, and, I believe, it had been his recommendation to bring Keilholz to San Francisco. I invited Nat to attend the press conference announcing the construction of the shell. He enjoyed himself very much, particularly before the television cameras.

Shortly after, he advised me that the Symphony owed him \$10,000 for his contribution in the design area. He advised me that Dave Zellerbach had agreed to give him \$10,000 as a fee for his contribution. I made every effort to determine if there were substantiating documents. Dave's secretary tried to locate the evidence in his files, as did Mr. Skinner in those of the Symphony. No such documents were found. Phil Ehrlich, Dave's attorney, was unfamiliar with any agreement. Mr. Skinner had no recollection of any such understanding at all nor did Mr. Zellerbach's secretary. I asked the executive committee in to discuss this, and we decided to pay the fee--basically to avoid embarrassment.

I am telling this story because the experience added another resolve to a growing collection of resolves. All my agreements would be on record. I don't mean to imply that the debt was not owed. I mean to state that there was no record of the agreement. Perhaps Dave intended to pay it himself.

Another almost immediate task was to prepare for the arrival of our new conductor, Josef Krips. I had not met him other than the time I had driven him to Hanzell from the airport. I felt it incumbent upon me to know him better before he came to San Francisco. I went to New York to hear him conduct the New York Philharmonic. With me were Mrs. Alexander Albert and Howard Skinner. Marie Otto, a member of our Board, also joined us as she was in New York.

Boone: Let me introduce Agnes Albert into this memoir. Ours is a friendship that grew from our common devotion to the Symphony. I remember a call from Dave Zellerbach. This was shortly after he returned from Italy. "Do you know Mrs. Albert?"

"No, I don't."

"I wish you would get to know her because I think she can be a great asset to the Association and the orchestra. She knows a great deal about music, and I understand is a very able musician. Further, she is very interested in the Symphony."

His faith was well founded. She played a major role during my tenure as president. We became close and intimate friends, and she proved to be a most generous benefactor of the orchestra. I found her willingness to lend her attention and interest to my problems to be of enormous assistance. In that period of 1963 to 1972 I did "get to know" Agnes Albert and love her very much.

Krips: His Style and Background

Boone: I found Krips to be expansive, warm and friendly. He was excited about coming to San Francisco, and I found myself excited about the fact he was coming. Please bear in mind that he was coming after a sad and barren period in the orchestra's history. I felt his coming could mark a major turning point on which we should capitalize. We decided on a special, black tie presentation concert, and I hand wrote about 350 letters asking friends of mine and ours to attend that concert. Obviously there was a great deal of interest in our new conductor and the house was SRO.

Krips and I came on stage together. I presented him with the San Francisco baton and predicted that he would lead the orchestra into its golden age. The Sunday Examiner carried a full, border-to-border picture of the presentation and really helped to launch the entire Krips era in an elegant way.

A further bit of background on Krips here might be in order. It will help you to understand, Harriet, why his choice as conductor was considered to be so wise. Krips was a true Viennese. The Viennese world of music was his tradition, his inheritance and his specialty. He occupied his first conducting post when he was nineteen. During his career he had conducted throughout Europe, made literally hundreds of recordings and taken the Vienna Philharmonic to Moscow. He knew Israel well and possessed a giant reputation as an operatic conductor. In other words, he was a seasoned conductor, as was Monteux, when he

Boone: came to San Francisco. During World War II Krips, because of his partly Jewish ancestry, was interned. He was in a pickle factory. Music was over for him during that period.

When the war ended, he returned to bombed-out Vienna, and mainly due to his efforts the musical life of Vienna was restored. Josef drove it into life with his energy and his vision. He pulled the Vienna Philharmonic together. He walked miles a day through the streets to the bombed-out concert hall to conduct rehearsals because there was no other way to get there. He found instruments for the musicians, and he led concerts in that severely damaged auditorium. He did something important for Vienna's whole attitude and spirit, really for the spirit of the whole Austrian nation. His achievement in those post-war months gained him an enormous reputation, which remained with him throughout his life. We felt pretty good about Josef Krips.

Nathan: How long a contract did you initially give him?

Boone: We provided him with what we termed a step-ladder contract. This is how it worked. We had a first-year contract and a second-year contract. At the end of the first year he and we decided if he wanted to remain. If he did, he signed for a new year on the other side of the second contract year that had not yet been fulfilled. In that way he was always available to us two years in advance of departure. It was security for both the conductor and the Association. We always paid Josef Krips a high salary for his services, too.

One further little remembrance of his start with our orchestra. I felt that I should present him to the orchestra as he began his first rehearsal. He objected and said, "It's not professional."

I responded, "Maybe not, but I want the orchestra to know that the Association will be with you and that by my doing this there will be an important communication."

I did so, and he said but one thing, "Ladies and gentlemen, let us begin to make music."

I've never forgotten that. It was a little bit of a change from Jorda. So it all got off to a very heady start.

Let me describe him. Josef was a big man. Broad shoulders, large chest, big head, mostly bald and a very jovial manner. He was almost never without a cigar. He was gracious but positive. His life was music, and almost without exception his entire conversational gambit was music. This was hard on some of our constituency who really couldn't manage a long conversation on the subject. He drove good-looking American sports cars. He was crazy about American-made

Boone: cars, and he drove too fast. I used to hold my breath for his safety and ours, too. He had a remarkable memory. The kind of memory that took you into every corner of his career. He remembered dates, facts, programs and places. He was free with his critical judgments. He was a veritable encyclopedia of information. He was expansive, he was informative and he possessed remarkable energy.

Nathan: Was his English adequate?

Boone: Excellent, absolutely excellent. Josef was very social. He loved parties. He made some of the finest responses to toasts I have ever heard. He had arrived at a point in his life where he was virtually the master of a style and a large period of musical history. He was content with that. He knew the literature, and he probably knew it as well as anyone living, and all by heart. Josef's mother and sister were living in Vienna; his brother, Sir Henry Krips, was a symphony conductor in Australia. He came from a family of five children. His father was a doctor. He was, indeed, on the surface a very jovial man. Underneath was great strength, but as time went by characteristics surfaced that caused him and us substantial difficulty.

I must say, quickly and unequivocally, that he became part of the life of the Boone family. He and his wife, Mitzi, and later his wife, Harriette, spent at least two hours with us every Sunday. They attended Thanksgivings with us in our home, in the home of my brother and sister-in-law and in the home of my mother-in-law. They spent many Christmas days with us. Between us there developed a rich and affectionate friendship, the deepest I or my family have ever had with any of the conductors and artists we have known.

Joseph Krips was a very special sort of man. His love affair with San Francisco was, I think, totally complete for him.

Mitzi Krips

Boone: As happens in the lives of many men and women, whatever tragedies that lie below the surface initially hidden to the average friend or acquaintance or, in the case of a public figure, to the public, inevitably manifest themselves. Such was to be the case in San Francisco for Josef Krips.

Mitzi Krips was seriously ill; she suffered from paranoia. We didn't know this at first, but it became apparent within weeks after they had arrived. Their initial residence in San Francisco was the Huntington Apartment Hotel on Nob Hill. Mitzi immediately had all

Boone: the locks changed on the doors to the apartment, and it was very difficult to see her without ample notification. While it seemed odd at first, it became clearer one night after a concert when she asked Alastair if she might come home with us and spend the night. She also wanted to bring the young musicologist traveling with them, the Baroness Harriette Prochaska. She also requested that we not tell Josef and lend her a key so that she could arrive after he had gone to sleep. She wouldn't bother us.

For the next three years while they were in residence together in San Francisco, this was the pattern of their lives and ours. We had help; she slept in one of our daughter's rooms, breakfasted about eleven o'clock in the morning and then left. Often we didn't see her at all. When she left our house with the Baroness, she would depart in a cab, and I learned would be dropped several blocks from the Huntington, wear heavy dark glasses, do some marketing and return to her apartment ready for whatever social engagements or other activities were on her calendar. I thought it important that as few people as possible know of this behavior, and, therefore, Alastair and I shared it with virtually no one.

As I knew her better, she began to discuss with me the things she was afraid of and the conspiracy that was directed against Josef. Her view was that he was the object of a kidnapping and incarceration plot, but that those involved in the attempt must eliminate her first. She was, in effect, standing guard over Josef. Her food was being poisoned, the paint in the rooms of their suite was poisoned and rays were being directed in the window of their suite from the enemy located around the Huntington.

After much of this, I discussed the matter with some psychiatrists, who told me that unless she was treated immediately, she would perish either by her own hand or by an illness that she would conceal until it was too late to do anything about it, that Josef must hospitalize her and that shock treatments were necessary. I also talked with the Archbishop of San Francisco, as the Krips were very strong Catholics. I wanted the Archbishop to speak with Josef.

The conversations she had with me were almost never held in my home. She didn't trust the servants, and she was afraid of bugging devices. I would take her to an open area overlooking the Golden Gate Bridge, or if she spoke to me in her apartment, she would turn up the radio loud so that the enemy would not be able to overhear her. The point of the plot against Josef was to incarcerate him in Vienna and only let him out for concerts. After I had exhausted my own resources, I contacted the president of the Buffalo Symphony Association, where Josef had spent his previous U.S. conducting years and discovered that he, too, had had to deal with the problem. It's too bad we didn't know about this when Josef came. We might have met it differently.

Boone: So, I faced Josef with it. He professed surprise initially. He didn't know she was sleeping in our house, etc. But, I wasn't going to have this. So, the story came out. Mitzi had been noticeably ill for years. The earliest stages of it had occurred when they were in Vienna after the war. A U.S. General had told Mitzi of the newest type of war weapons with which the world was experimenting, including rays. She seized upon this as an excuse for beginning to withdraw from many activities she had enjoyed before.

He had taken the problem up with doctors in Vienna. They had told him she must be hospitalized and treated. He told me he had been married before, to another Mitzi, and that she had been killed in a highway motorcar accident driving from Switzerland to Vienna. With tears down his face he said he couldn't and wouldn't put his little sweetheart in a cage. Nothing would move him. He never did. He bought her beautiful jewelry, beautiful furs and clothes and simply closed his mind to the rest of it. His private life must have been a bit of hell. Ours was too, to some extent.

He described their life in Austria during the war. Their only child died at birth. He was interned. She became horrified at the lack of family security during those war years. Children turning in parents; brother, brother; sister, sister; all to gain favor with the Nazis. To her life became a matter of continual spying and betrayal, and she began to withdraw. Whether paranoia can be caused this way, I don't know, but this is how he felt it began. As the years went by, the situation worsened, and she demanded constant police protection. She wanted our mayor to be aware of the threats to her life, and twice she was intercepted on her way to the City Hall.

Martha Mitchell had burst on the scene at that time, and I saw Mitzi as one who could become a subject of a great deal of unhappy press, also. I believe that during my tenure as president of the Symphony Association few members of our Board knew anything about this at all. Mitzi was very attractive, very pretty and beautifully groomed. She was generous and kind and gracious.

Nathan: How did you handle this with your children?

Boone: Told them. And, by the way, she was marvelous to our children. She gave them beautiful gifts at Christmas time, and she truly loved them. They liked her very much, but they were also wary of her. Her problems made them a little uneasy with her.

One night Alastair and I were having supper in their apartment. Mitzi was quite handsomely dressed in a satin outfit with a tight bodice. Harriette, Alastair and Josef were across the room, and Mitzi and I were talking together. We were seated, she in a chair facing me. A red stain appeared over her right breast, and a thin

Boone: line of red began to go down her arm. She seemed totally unaware of it. I didn't know whether she was achieving this affect or it was real. I made some simple excuse and got Harriette to follow me from the room. I told her and she went to Mitzi. They whispered and left the room. We didn't see her again that night.

The last time I saw Mitzi Krips was at the Clift Hotel for lunch. Josef begged me to come and promised there would be no difficult discussion. Well, of course, there was. She demanded that we go together to see the mayor to guarantee around-the-clock protection by the police. I had come to the end of my rope. I told her "no." It was impossible, nothing was wrong and she must realize this was all imaginary. She told me that if I didn't help, she would never return to San Francisco. "I will never see you again."

I told her, "Mitzi, that will be a great loss. We love you."

We never saw her again.

She had cancer and refused treatment. The ray machine! The last year of her life she wrapped herself in aluminum foil. She slept in it. She was finally operated on, but it was only when she was beyond resistance. It is a tragic story. She was a truly lovely person.

There is a happier end to this story. Over a year later Josef married the Baroness, who was years younger than he, not the glamorous woman Mitzi was, but a sweet, genuine, kind, loving girl. She knows music and she will be a wonderful companion for him.

Nathan: Where is he now? Is he retired?

Boone: Anything but. He will be here conducting for a month in February. He is guest conducting in many parts of the world and is recording twenty-two of the Mozart Symphonies with the Concertgebouw in Amsterdam. He's very much in demand. His permanent conducting is in Vienna.

Conductor-Orchestra Relationship and a Taste for Hierarchy

Boone: I'd like to go in another direction now, if I could. I'd like to touch upon the deteriorating relationship between the orchestra and Krips. Slowly but inevitably the orchestra began to distrust Josef Krips and then to dislike him. Initially his very powerful sense of discipline affected the players positively. It was a new experience. They were not used to it under Jorda. Literally they were sitting on the edge of their chairs. They were playing their hearts out. They came off the stage dripping with perspiration.

Boone: Whatever exhilaration there was in these experiences, it was the lack of consistency in Krips's discipline that began to alter the reactions of many of the players. Also, they discovered in him a sense of impersonality that proved difficult.

Nathan: Who was the concertmaster at this time?

Boone: In the early part of his career it was Frank Hauser, but for the major part of his tenure it was Jacob Krachmalnick.

Nathan: Did he bring in Krachmalnick?

Boone: I'll come to that. Prior to the arrival of Krachmalnick there was tension in the orchestra and a developing uneasiness in the union. I must say that Krips had many sides to his character. One was traditionally aristocratic. He was in many ways representative of Imperial Vienna. Consequently, people like ourselves, his governors and his social peers, were truly his peers and in many cases his superiors in the monarchical sense.

He enjoyed the differentiations. It made him happy to have them exist. He would never go before me. If we had occasion to walk out on the stage together, I had to go first. If we got out of a car together, I had to go first. He always began his meetings, if I were present, with "Mr. President," a bow and then "ladies and gentlemen." I was not particularly experienced with this formality, and it took me a little while to realize that he wanted it that way. He was comfortable. So it was.

The other side of the coin, however, was that he failed to treat his musicians with the same respect or courtesy. I truly believe he thought of the majority of them as instruments.

Nathan: There was a real hierarchy in everything?

Boone: Exactly. And this was the key to the tensions and the difficulties. He never addressed the principal trombonist by name, only as "Mr. Trombone," to the end of his tenure in San Francisco. Of course, this was both a hurt and a resentment. Another thing about Josef was that he was indiscriminate in his conversation or rather indiscriminate about whom he chose to talk with. I think it was part of his view of life. What he said to us he could trust us to both understand and handle. What he said to lesser mortals really didn't make too much difference because they were the lesser.

He knew that his charge in San Francisco was to rebuild the orchestra, to reinvigorate it, to recapture its purposefulness that had been lost under his predecessor. We knew that our charge was to provide him with the environment, financial and otherwise, to get it done. His sophistication, wisdom and diplomacy did not match his music-making ability.

Boone: In the American contract between the conductor and his association is the key phrase that he shall be "conductor and musical director." That provides him with absolute authority over personnel, personnel adjustments and the musical literature to be performed. This particular clause is the heart and soul of much of the labor strife on the American symphony scene. It is the tensional relationship between the conductor and his orchestra, and it is the fabric which the conductor weaves to achieve the results he wants musically. It requires maximum tact and diplomacy and understanding on both the part of the orchestra and the conductor for it to work properly, and yet without it the orchestra becomes a leaderless committee operation. The only logical authority for an orchestra is the conductor.

I might add that an association must have a highly sensitive ear for the overtones to this clause, and must recognize the potentials for injustice that lie in it. The association must be a safeguard for its musicians. The contract lies between the conductor and the orchestra, but the association is its vital overseer. Its staff must be vigilant and careful in watching over this area. At any rate, the souring of relations between Krips and the orchestra continued.

Nathan: How did this knowledge come to you?

Grievances, Communications and a Night Meeting

Boone: Well, it came to me somewhat slowly. The first real intimation came at the first rehearsal for the beginning of the second season. The orchestra would not rehearse and was walking off the stage. I was called to the Opera House about eight o'clock at night. Philip Ehrlich, Sr., Mrs. Albert and I met with the union leadership, our staff manager and members of the orchestra committee.

Mrs. Albert had accepted the position of chairman of the artistic policy committee. Phil Ehrlich was our legal counsel and had previously negotiated our labor contracts under Mr. Zellerbach. I must say that this particular evening became one of the great learning experiences of my life and was the continuation of a tremendous education that never ceases in the musical world.

The meeting started in anger, but I began to discover that my sympathies, my interest and my dawning comprehension lay with the orchestra. I was finding to my absolute amazement that the orchestra had no means of communication with the Association. What I perceived as the base of the quarrel was the fact that there was no established grievance procedure and that there was no one to whom the orchestra

Boone: members could turn except the manager of the orchestra. They really had no way to get to the Association or any of its committees. They were stymied. They felt that the staff of the Association had little sympathy for them, and any intimate relationship with the Association was virtually lacking.

My reputation as first President of the San Francisco Symphony Foundation was a hope that was new. Little by little during the conversations, which lasted almost all night, I became an advocate of a revised relationship between orchestra and Association.

Nathan: Was this move to have an appeal procedure set up?

Boone: No. Much more important than that. It was my opinion that what was really happening was that the Association itself was listening for the first time, better yet, hearing for the first time and trying to get underneath the problem. It became clear that so much was coming out, that the dam had backed up so much water, that the original causes of the walkout were joining the other grievances that hadn't been aired for years, if ever.

From that beginning analysis I began to wonder about the role of the manager, the manner in which he plays it, his definitions, his views. What is he? What should he be? What kind of a communication should he have with his Board and to its President? Here was a world that despite my service to it I was entering for the first time, and I concluded that night that it needed a lot of cleaning up.

The next day I began to set up the machinery to arrive at policies and procedures of communication. Let's get the doors open, let's get the problems on the table, let's get in the fresh air. Underneath these discoveries lay basic and broad problems that in the San Francisco orchestra are not licked yet. Problems such as the final authority of the conductor, the matters of reseating and tenure and renewal or the matter of an orchestral will to recognize the whole instead of the individual. Tough, tough problems. Quarrelsome, irritating, defeating problems. But in the heart of the solutions to these difficulties lies the very essence of greatness in an orchestra.

But the first step required that night was to begin trust, and I think--I believe--that the orchestra discovered they were going to have an Association that would listen and that they did not have to fear candidness. Though we did not overcome the orchestra's fear and dislike of Krips, we did establish that open congress. I was convinced of that even when we finally had a strike.



Theatre des Champs Elysees, Paris, France. First concert for San Francisco Symphony's European and Russian tour. Front row, left to right: William R. Agee, Program Director, KKHI; Philip S. Boone. Back row, left to right: David N. Plant, President, San Francisco Symphony; Andre Watts, pianist; Joseph Alioto, mayor of San Francisco.

Calvin C. Flint Hall,
Cupertino - 1972

Contract signing with
Deutsche Grammophon
From left to right:
Joseph A. Scafidi, General
Manager, San Francisco
Symphony Association; Maestro
Seiji Ozawa; Philip S. Boone;
and Tom Mowry, sound engineer



*Contract signing
DDG - San Francisco Symphony - 6/22/72*



Piedmont - Party given in honor
of Howard Skinner.

Front row, left to right:
Joseph A. Scafidi; Mrs. Donald
Mulford (Virginia Adams); Howard
Skinner; Mrs. Harold Pischel
(Ava Jean Barbour); Mrs. Allen
McLenegan (Janet Scott); Philip
S. Boone.
Back row, left to right:
Lawrence V. Metcalf; Dr. Richards
P. Lyon; Henry K. Evers.

From Skinner to Scafidi

Boone: I must return to Howard Skinner for a moment. I have told you of his difficulties; I have also told you of my great affection for and appreciation of him. I had realized--and this was prior to the meeting that I have just described--that I had to make a decision about him. Our board was unhappy and restless with him. It had to a large extent lost its confidence and trust in him. I decided that he must leave his position.

Since Howard had been employed by the Opera Association as manager in addition to his Symphony responsibilities, I first discussed this privately with Bob Miller, the Opera president, and he indicated to me after some thought that the Opera would keep him. Kurt Herbert Adler was General Manager of the Opera Association, and Howard was really managing assigned responsibilities. He and Kurt got along quite well. Though I am sure that Howard was functioning valuably for the Opera, I have always felt that Bob Miller's decision was influenced by his loyalty and friendship.

I then discussed the subject with my executive committee. They concurred. We did not have pension structures for our staff at that time; so we agreed to provide Howard with a fixed income for life out of our operating funds. I felt it was my responsibility to talk with him alone. I told him that I was going to let him go and that I wanted him to accept our decision in good faith and understanding in order to help protect the institution to which he had dedicated so many years of his life. In this one conversation he agreed without argument. One fine by-product of that meeting was that our relationship was not impaired, we remained close friends until his death.

Prior to meeting with him and with the executive committee I had given considerable thought to his successor. When he was seventeen, Joseph Scafidi had become an usher in the Opera House. I met Joe the first time, I guess, when I was nineteen or twenty. Gradually under Howard's tutelage Joe had grown in knowledge and responsibility until at the time I became president Joe was Assistant Manager.

I met with Joe and discussed his interest in replacing Howard. He wanted to be sure that Howard would be taken care of and that there was no chance remaining of Howard's retaining his position. Joe Scafidi was one of those many who loved Howard Skinner.

I looked at Joe's current recompense and was shocked. At the time he was doing double duty. He was also serving the Opera. At that time we had a common switchboard with the Opera, a common accounting staff and many other intimate interfacing. It was agreed that Joe would no longer serve the Opera; he would be Symphony

Boone: only. We would pick up his Opera wages and make further adjustments. So, to all intents and purposes Joe was to become my running mate as far as the staff was concerned, to help me with policy, to help my thinking and to influence many of my decisions. He was General Manager throughout my presidency.

Joe needs little introduction to the Bay Area. The husband of a lovely, charming girl, Pauline, and the father of four fine youngsters, he has been an unbelievably dedicated and hard-working man. My early major battles with him were to get him to increase the size of his staff, to delegate more of his responsibilities and to become more of an executive than a doer. I never fully succeeded in that latter objective, and it was to cost Joe a great deal years later. I had to remind him to stay out of the Opera House at least a few nights a week and to stop personally meeting every artist at the airport. Howard had trained him well.

In terms of selfless service there are few men in the American musical scene who could equal him. I have deep affection for him and so does his staff. And so I might add do the conductors who served with him. The transition from Howard to Joe was easy and painless except for private feelings.

Nathan: Was Mr. Skinner in his sixties when he retired?

Boone: No, in his seventies. He passed away two years ago in his early eighties. This tape I am doing would have been much more fascinating and fun-filled if it were Howard's rather than mine.

[Date of Interview: 14 December 1973]

An Array of Problems

Boone: Let me come back now to some of the problems that were coming clear to me as a result of the meeting backstage that first rehearsal night of my second year as president. How about the deteriorating musician; and does the conductor have the exclusive right to that charge? Should the conductor have the exclusive right to re-seat or dismiss? What safeguards should exist for the musician? How can one conductor import a musician declaring his superiority, and the next conductor dismiss or demote him declaring him unfit for his task? Does the conductor have the sole right to advance a musician already in the orchestra?

Boone: When I became president, a unique labor situation existed. Musically San Francisco was a closed shop, closed union. This meant that auditions for orchestra vacancies had first to be held for local men. If the local community could not produce the artist to fill the vacancy--and the politics and pressures on that confession were enormous--the incoming victor, normally referred to as an import, was not permitted to join the union for three years nor hold any other position in any other musical group under labor leadership for three years. This was a hideous challenge to the artistic growth of the orchestra.

Krips always maintained to me that prior to his accepting the San Francisco post, he and Dave Zellerbach and the union officers, headed by the then president, Pop Kennedy, had met and had agreed that Krips would be given a free hand to make the necessary adjustments in the orchestra for its artistic growth and excellence, and that after Dave's death, followed by Pop Kennedy's death, this was denied to him. Unfortunately, I was never party to those discussions, and those to whom I could have referred the matter were gone.

This issue was always the basis of the mistrust and distrust that the orchestra felt for Josef. Obviously if he had that mandate then from his standpoint he was proceeding along agreed-upon lines. Since the orchestra was not party to the agreements, the antagonism was at least partially understandable. Yet behind all this there was recognition that previously underscored relationships had to change.

It is too bad that many of the participants in this awakening period left the scene right at the beginning. They could have helped because the problem is not licked yet. An early indication of what I'm talking about is the fact that Pop Kennedy agreed to become a Director of the San Francisco Symphony Foundation when it was started. He did this with reservations, and he did it after a number of consultations with his own union people. He recognized, however, there was a common cause between the orchestra, the union and the young people starting the Foundation and that this common cause was worthy of a joint effort. I'm not sure that Pop understood all the implications, nor that we did either, but all of us felt good about it.

Returning to the backstage night at the Opera House, I think that Pop Kennedy was getting an education, too. The union had been the negotiating agent for the orchestra, and the union was hearing that the communications were not working on their side of the fence either. Due to these historical breakdowns and new pressures, the orchestra was seeking to find itself and its own leadership. I would wager that underneath, the union, at least in San Francisco, had a pretty healthy respect for the Association; perceived, perhaps totally unarticulated, a principle of noblesse oblige and supported

Boone: it. Certainly the union had not fought hard for revised communication procedures; it had not led the way for innovative changes in the structures of relationships. That night was a dawning in many ways.

Pop Kennedy was watching us listen and listen intently to what the orchestra committee was telling us. At the same time that orchestra committee was talking to its own union, also. Proof of an underlying attitude about the Association came to me in two ways. Pop would say to me, "I have told them they're going too fast. They're trying to push you too far." When he died, I had a wonderful letter from his widow. I've kept it. She made the point in the letter that Pop understood that a new day was dawning, was sympathetic to it even if it was going to alter all the old balances and didn't want it pushed too far or too fast. I think Pop was finally on the side of change, on the side of new relationships. I think he was. I also think that he did make the agreement with Krips that Krips said he did. If I'm right, Pop Kennedy was a farsighted and wise man.

It is as though we were going in several directions at once. The Association was learning and growing, Krips was pushing his standards onto the orchestra, the orchestra was beginning to demand rights, protections and procedures that hadn't existed before. The union under new leadership was struggling to preserve its historic domination over the orchestra: all in all a tough time, but perhaps the most productive time in the history of the orchestra and the Association. And everybody felt it.

We did agree that important night backstage to return to the committee of the orchestra with certain procedural recommendations within thirty days. On that agreement the orchestra went into rehearsal and the season began on time. What actually happened, though, is that as we began to examine our labor-management problems and their implications in this new spotlight, it was impossible to develop sure answers in a matter of thirty days. The answers are and remain complex, but at that time we did not fully perceive all the larger areas of concern and philosophy that were involved.

Nathan: Can you tell me what the major questions were that you were wrestling with?

Boone: Yes. As I perceived them anyway. The first was hurt. Hurt leads to anger. That night it was flash anger based on growing fear of Krips and a feeling of nowhere to turn. Remember, I've said before, nobody from the Association had really talked to the orchestra, at least in a modern sense. So, the first big job was to set up procedures for communications that would allow representation from all sides. You had to get through that door in order to talk

Boone: grievances intelligently and fairly. Then came the subject of grievances, such as re-seating, hiring, auditions, dismissal for cause, scheduling, rehearsal time, run-out services and the considerations attending them and imports, which was a big and fearsome subject at that time. A run-out service, incidentally, is a concert within ninety miles of San Francisco. Other concerns were touring, benefits, pension, retirement, tenure and authority.

These were the big ones, and they are not settled yet. The antagonism had lain dormant so long that it was not possible to solve the problems very rapidly. Actually, Harriet, as you approach the solution to one problem, you find that you've only resolved one part of the equation and with the resolution of that one part, often a larger dimension of the problem is uncovered. This is what keeps labor and management going on and on into infinity, I suppose. The goal you are always pursuing is to get everyone on the same side. I believe that will come, that there will be a day when the purpose of the orchestra and the Association are one, that everyone recognizes that there are certain priorities and that the priorities must take precedence.

The big thing coming out of that night between the orchestra and the Association was the beginning of good faith. Very important! It never did extend to Josef Krips, but it did begin between the orchestra and the Association. One other thing affecting us was that orchestras were becoming similarly alive all over the country, but ours, of course, was our problem!

The Symphony's Potential and the Board's Function

Boone: Everything that was transpiring was keenly important to me. I went into the presidency with some background. I had worked for the Symphony for many years, and I had a view about it. I thought a great orchestra was the most important cultural asset San Francisco could possess. I felt that our museums, with the exception perhaps of the San Francisco Museum of Art, were light years behind New York, Chicago, Boston, Washington, D.C. (Brundage, of course, had not made his Oriental collection gift at that time.) The San Francisco Ballet was fighting for survival constantly. The orchestra itself was the foundation of the San Francisco Opera, with all respect to Kurt Adler's brilliance and excitement.

In fact in my judgment, the San Francisco Symphony was the most important asset in all of Northern California. I thought San Francisco had its best leadership chance culturally with the Symphony, and that the entire community could be led to support that

Boone: premise. This was the selling proposition that I wanted to have succeed. I also thought the Symphony had strengths upon which it could capitalize. Opera, for example, has always been a much more complex presentation. Think of all the involved elements of production--lighting, costumes, sets, theatre, ballet, music and voice. A large part of its basic support is derived from interests that are non-artistic. Symphony offers only the music, and that is all that exists between the audience and the stage.

It always seemed to me that the financial backbone of support for the Symphony was stronger and more real than for the Opera. Audiences attend symphony for only the music. Audiences attend opera for many more things. I felt that if this strength could be coalesced into a conscious effort to make a great orchestra, it would work. I did then and do now feel that San Francisco can have one of the great orchestras of the world and that this is an objective worthy of almost any struggle.

I thought that a hallmark of this objective could be the relationship between the facts and the board, and that complete openness with the board would provide the momentum and the enthusiasm to initiate the necessary energy and enthusiasm. There are many sensitive issues in managing a symphony orchestra and many of the issues involve timing, confidentiality and understanding. I wanted the board to be an absolute part of the entire process.

Nathan: This meant confidentiality with the board and its ability to maintain that confidentiality?

Boone: Yes. And our board has been superb. It has been strong, inspired and dedicated. And it has done the job. Speaking of the board, when I first became president, Robert Watt Miller, then president of the Opera Association, and I had lunch. He counseled me on a number of subjects. One recommendation was to "get rid of your board. It is too big. They'll hamstring you. You won't be able to get the job done." He felt strongly that the president had to have absolute control. He said, "That's the only way you'll get the distinction you want for the orchestra."

I had to reject this advice out-of-hand, and I did. I know of no board in San Francisco in my time that had the quality, the loyalty, the unity and the strength of the Symphony Board. It truly represented the Bay Area. One of the great weaknesses of the Opera Association here after Bob Miller's death was the lack of similar strength and depth within the Opera Board. Both succeeding presidents, Prentis Hale and Bill Orrick, have been intimate friends of mine, and I have shared their worries and efforts to make the Opera Board a quality operation. Bob Miller was a very special person, enormously gifted and talented. He single-handedly brought the San Francisco Opera to its high level of excellence.

Boone: In the final analysis, though, such organizations are the public trust. They need qualified, in-depth administration. To be the president of any cultural institution and to be ambitious for the institution requires intensive study and concentration of time. It requires an in-depth knowledge of the subject. None of this comes lightly. A love of the art form is a great asset; it is mandatory; but that by itself is not enough. You have to know your subject.

Personal Interests and Avocations

Boone: In my growing up years I had acquired some perceptions and some important understandings about music and about its presentation. I also had other interests. They often quarreled. As I grew up, I realized that I was developing an understanding that was different and unique and was not shared by many of my friends.

Let me give you an example: although a youthful interest it had a profound effect on the course of my years. One of the earliest entirely new post-war organizations in San Francisco was The Guardsmen, an organization of young men dedicated to assisting underprivileged youngsters. The Guardsmen had a double strength. It possessed a great cause and it served as a unifying force for all of us who had been gone in the war for several years. It was a forum of friendship, renewal and peer unity. It was full of dynamics and strength.

I became a Guardsman in 1947, went on the Board in 1948, became a vice-president in 1949 and was asked to be president in 1950. I would have liked to be president very much because at that time it was an important peer group recognition. As I was considering this, two good friends of mine came to me and told me that another close friend of mine had also been asked to consider the presidency, and they told me that perhaps it would mean more to him than to me. I began to give the subject much thought. I thought of the whole fabric of life in San Francisco as I knew it and concluded that a lot more of my peers would like to be president of The Guardsmen than would like to be president of the Symphony. Also, there were many more men capable of being good Guardsmen presidents than Symphony presidents. I felt that to lead or be involved constructively was a kind of special gift. This kind of special gifting was bestowed upon a relatively small fraternity and wrapped up in that gifting was the possession of a particular kind of affinity or love for the subject involved. I chose not to become president of The Guardsmen. My friend was elected. This true story had much to do with the clear avocational direction my life took after that. It has always been an important story to me.

Boone: I can tell you another story briefly that illustrates the same point in another but similar way. Shortly after Dave Zellerbach returned from Italy in 1958, I was asked to become a member of the Board of Trustees of the San Francisco Museum of Art. This was a field I did not know a great deal about. I thought it would be extremely interesting and that perhaps I could make a fairly decent contribution to it. About two months after I was elected, Dave called me and asked me to go out to the Museum to look at a collection he had arranged to have shown in San Francisco from Italy. I did. One of the works was a framed and stretched piece of gunny sacking. It had been burnt in several places by a match or a candle. I stood there and looked at it, and I didn't understand it. More to the point, I didn't respect it.

I left the museum disappointed and disturbed, and as I stood on the sidewalk, I glanced down at the Opera House and said to myself, "That's where you belong. What are you doing here? You aren't being honest or real about this trusteeship."

I returned to my office and resigned from the museum. That was another sort of turning point. I had been deceiving myself as well as those who had been kind enough to ask me to join them. I don't believe I have done that again.

Well, we have strayed a bit from the Symphony problems, haven't we? Let's get back.

Consultants and Structure of the Board

Boone: I have always tried in my life to build a consensus in whatever I did, and I have always sought advice and counsel. I have always been quick as a decision-maker and learned early, therefore, that I could make big mistakes. What I endeavored to do with my Symphony family was to personally create avenues of communication that would build real consultation for me with those with whom I could share my problems, discuss my solutions and gain the guidance and judgment I needed.

Among my closest associates were Philip Ehrlich, Sr., Mortimer Fleishhacker, Agnes Albert, Anna Logan Upton, Larry Metcalf, Harold Zellerbach, Ava Jean Pischel, George Hale, Prentis Hale, Sue Rogers, Ransom Cook, Bill Orrick, Charles Renfrew and Peggy Merrifield. The closest to me always were Prentis Hale, Larry Metcalf, Agnes Albert, Philip Ehrlich and early on Mortimer Fleishhacker; later Harold Zellerbach, Brayton Wilbur, Bill Orrick and Charles Renfrew. For a time David Plant. Those upon whom I always depended were Peggy

Boone: Merrifield, Eleanor Dodson, Pauline Fisher, Mrs. Eli H. Weil, Ted Nash, Stan Powell, Jr., Parmer Fuller III and Elise Haas. These were very important people in this Symphony story, and they helped shape those years into the pattern they followed.

I also wanted to delegate as much responsibility as I could, and I wanted that responsibility to be discharged. Early on I enlarged the executive committee to twenty-five, and I held frequent meetings of the committee. I increased the number of officers, and I created new assignments and titles. I must say that I had one hundred percent cooperation. Everyone pitched in. Strangely enough, when you do give responsibility, you become close to those to whom you have given it, and you strengthen your organization. The whole linkage becomes better, and leadership becomes more effective.

Nathan: May I ask whether the Symphony Board had bylaws or any structure that you were required to follow?

Boone: Yes, it did. And I changed them constantly.

Nathan: You changed them?

Boone: Oh yes. One way an organization lives is to keep refreshing it. The Association had limits on the number of people serving, on the size of the executive committee, on the number of officers, on the operation of the nominating committee and on and on. It is a California corporation operating under the corporate laws of the state, and it conforms to those regulations. Such regulations provide the mechanisms for modification. The point I'm trying to make here is that from the outset I tried to give away as much authority as I could, while keeping a tightly knit, intimately working, widely knowing organization.

One of my remarkable ladies was Anna Logan Upton (Mrs. John R.). She was responsible for "leading the ladies," one assignment that I knew I couldn't handle well and that would really interfere in the conduct of my own business affairs. At least I thought so. Our ladies are involved in a very busy Symphony world. Benefits of all kinds, including fund-raising luncheons, cocktail parties, at least one annual ball, special fund-raising events, civic and public relations affairs, regional organizational meetings. An absolutely remarkable and exhausting activity. Anna Logan was executive vice-president for all of this, and she has earned a hallowed niche in the history of the Symphony orchestra. I could not have done it without her or her friendship. I cannot thank her enough. She did it all with great style and dispatch.

Boone: Another vital person to whom I have referred before and who held one of the most sensitive positions in the whole organization was Agnes Albert. As vice-president--artistic policy--she presided over an almost always volatile situation that called for patience, tact and understanding. Her involvement always depended in large measure on the interest of the conductor in the assistance she and her committee were prepared to provide. When I say committee, I really mean Agnes Albert. She did have a committee, but its involvement was minimal and hers was maximal.

Krips was deeply involved with Agnes, met with her almost weekly and reviewed much of his programming with her. So did Jorda. Ozawa was not interested and in a way feared the intrusion of an artistic policy committee. He never did quite understand it. It is too bad, because he would have benefited from the kinds of counsel that Agnes Albert could have given him, but in my years with Ozawa such was not to be the case. In addition to her formalized work with the conductor, Agnes worked closely with our general manager. She also enjoyed splendid relationships individually in the orchestra, and many of our players owe her much from her understanding, generosity and fine musicianship. She was always a tower of patience and counsel to me. Until the Jorda difficulties the artistic policy committee had played a minor role. To give you an idea of how minor, I was a member of it all during my war service in the South Pacific.

Nathan: Am I right in thinking that the authority of such a committee is rather ambiguous as far as the conductor is concerned?

Boone: Exactly. The conductor is musical director, and he by contract has the sole authority for all decisions affecting the musical policy of the orchestra. The Association provides him with an artistic policy committee. He may or may not use it.

Nathan: What kinds of benefits come if these relationships work at their best?

Boone: Well, the conductor reviews guest artist selections and his programming and shares judgments on the musical balance and merit of the season. He can seek guidance with respect to contemporary works, can ask for contemporary composer evaluation and, probably most important of all, can lean on his artistic policy committee to guide him with respect to the local musical scene. In our Bay Area that is always a highly charged issue. Any conductor spending a limited time in residence has a limited local musical view. He needs all the guidance he can get. Whether he is interested in taking it or not is another question.

Boone: The value of an artistic policy committee also depends upon the cooperation of the staff. There is the subtle issue of whether or not the staff welcomes the work of an artistic policy committee or even welcomes the access of the committee chairman to the conductor. There are always powerful currents flowing in this area. Other key committee chairmen, including legal, public relations, finance, money management, pension fund administration, fund raising and special assignments, do not share in the sensitivities surrounding artistic policy.

My legal vice-president, Philip Ehrlich, Sr., gave unstintingly and unselfishly of himself. We are devoted friends. But so did all of them--Gene K. Walker as vice-president for public relations, Lawrence Metcalf as financial vice-president succeeding Mortimer Fleishhacker, Richard Guggenheimer as pension fund vice-president and Ransom Cook as general chairman of the Ford Foundation Matching Fund Drive.

The one vice-president in addition to Mrs. Albert who had to exercise great patience was Gene Walker. I was his problem. Because of my professional career in communications, I became my own public relations officer, and Gene had to really let me do it and help me as I called upon him. In truth, I really don't think he minded very much as I spared him a great deal of time. He was always there when I did need him, and he always served with distinction.

Practically speaking, the first two or three years of my administration took a full twenty percent or more of my whole time, not just my business time, but my night time and my weekend time because I was deeply involved. The staff was very small and it needed, like the orchestra, to be understood. I had to know how that staff functioned, and I had to bend them in my direction.

Nathan: What do you mean by small?

Boone: Five people. I also became convinced that one of the problems in the staff was going to be the problem of delegation. This has always been a critical problem. A general manager is a very, very vital factor in success or failure. He makes a substantial contribution if he has ability, and he actually presides over what many would call the real world of the institution. Joe Scafidi and I have shared a true affection for each other, but he knows that I fought him for years to delegate authority. Anyone of lesser capacity would have been dismissed. I have always felt that his inability to delegate had much to do with the training he had received at the hands of Howard Skinner, and Howard always had it pretty much contained.

Boone: In my case, Joe Scafidi was faced with a president who had a working knowledge both of the Opera House and the Symphony operations. I did not come as a stranger. The question of the amount of time it took early on in service to the Symphony was related directly to my own ambitions for the organization and the kind of results I was seeking.

A majority of American symphony presidents normally serve about two years. In most cases it is a matter of maintaining the organization in a sort of status quo position. Often the president becomes the board chairman when the new president comes in and was probably the executive vice-president before assuming the presidency. I fault this approach profoundly. I feel that much labor unrest or musician unrest is caused by a lack of understanding on the part of administrations. Anyone in authority, you know, always has important adversaries of all kinds. Force on force, ignorance, fatigue, impatience, vitalism. Any president must lead; to effectively lead he must inspire, and to inspire he must truly know his subject. A short-term president cannot know his subject. The adversarial problem intensifies in the failure of leadership. Most of the adversarial process is the very heart of progress. It's what makes for strength and development. Let's take a moment more on this subject.

Negotiations on almost any subject in the musical world take considerable time. Contract negotiations take nearly a year. Often only one year contracts are signed because certain key provisions cannot be negotiated satisfactorily. New conductor negotiations, like calling a pastor, take time. Reseating takes time. Grievance procedures take time. I am making the point that an administration has to settle in, has to create its own rhythm, has to be understood by its own staff. A one- or two-year-term president can never do the job.

The Press and the Critics' Role

Boone: Another confirming aspect of this is press relations. Critics, you know, are gifted and sensitive men themselves. They need to respect leadership. They need to know it and develop a relationship with it. Several papers dominate the San Francisco Bay Area: the Chronicle, the Examiner, the Tribune in addition to well-read peninsula and Marin County publications. The Chronicle, which is the only morning newspaper in the Bay Area and is somewhat flamboyant, enjoys a large circulation. The Examiner is a more self-contained San Francisco paper.

Boone: Both San Francisco newspapers were represented on the Symphony Board, the Chronicle through Mrs. George Cameron and Mrs. Nion Tucker, both daughters of the founder of the paper, M.H. de Young; and the Examiner through its distinguished publisher, Charles Gould. As a result of those relationships, I always had direct access to the publications and developed friendships which were comfortable with the editorial staffs, as well as with Charles de Young Thieriot, the Chronicle publisher and with Charles Gould.

In the beginning I didn't have a secure or comfortable relationship with the Chronicle music department, headed by Robert Commanday. You know, when you are desperately trying to achieve something, build something, you really want a sympathetic press. I didn't understand how to obtain that feeling of comfort then. I do now. With the Examiner my relations were much easier because the chief music critic, Alexander Fried, had known me since my Forum days at Berkeley and was instinctively and deliberately my friend. He had been a loyal and understanding help to me always without ever sacrificing his musical integrity or judgment.

I want to thank Mrs. Cameron for her early help. Several times she came to my office and heard me out and always proved to be of assistance at the paper. She took a genuine and executive interest in me and what I was trying to do. Bob Commanday concerned me over a long period of time and continually bothered Josef Krips. It seemed Bob was bent on his own objective for the orchestra, perhaps reflecting his own conductorial frustrations. When he was appointed to the Chronicle, he was still choral director of the Oakland Symphony. He has been a force in this period of music in San Francisco, but often that force has been misdirected. He maintained intimate friendships in the orchestra. He seemed to be party to many "family" matters, and he dealt his musical criticism in a very personal manner. He so often seemed nonobjective. Bob and I have gotten to know each other much better since I have left the presidency. We have both matured, aged, in the music maybe, and the rules seem better understood. Today we cooperate rather closely.

The important critic is a vital part of community perception, and how he functions and reports is of great importance because a critic exerts many influences. He has many drives. He is by nature an artist, reportorial and judgmental. He is entirely contemporary. Few critics in the final analysis create much that is lasting or durable. Critics often write well, often produce fine essays and properly fulfill their prime functions of analyzing, of judging, of reporting. Critics often lecture and teach. In this sense the critic plays an extremely important and significant role. Critics primarily influence the non-knowing.

Boone: When a critic is less than professional, he can be devastating. When his own preference, disappointments and ambitions interfere with genuine critical judgment, he can be waspish and even vicious. It is his view of his own role that often distorts his fundamentally valuable purpose. He can become distracted. I think the classic difference between Alexander Fried, and Alfred Frankenstein and Robert Commanday is that the latter two were profoundly frustrated. I don't think Fried was ever troubled with any particular psychological dilemma. Consequently, in the long run his musical judgments have been the sounder and the wiser.

Because of the personal passions at the Chronicle, first Frankenstein and then Commanday, the Chronicle reviews have always been the more subjective, hence more enraging, less fair, but sometimes more brilliant and penetrating and never dull. All of this makes for very good reading.

Early on because of the tenseness that Krips was feeling particularly about Commanday, I instituted a series of lunches at the Bohemian Club for the critics, including Paul Hertelendy of the Oakland Tribune, and Josef Krips. Additionally I always asked the second line critics, Arthur Bloomfield and Heuwel Tircuit of the Examiner and Chronicle, respectively. They were second line only in the sense of working for Fried and Commanday.

My hope was that the critics and the conductor could sit and talk together and develop a heightened sense of understanding and empathy. I was more of an observer than a participant, but I was deeply interested in intensifying the public confidence in the orchestra. I stopped them after two or three years because I don't think they accomplished a thing.

I want to make one thing clear. I never attempted to influence musical criticism. I did attempt to create better understandings. In the latter objective I still have a deep interest. Only recently I have devoted considerable time to very personal and lengthy conversation with the principal critics of both papers; I trust to some benefit. Freedom of the press and freedom of inquiry, almost the greatest security possessed by this nation, depend for their result, however, on that quality of discipline reflecting the highest order of personal responsibility. Any temptation to use the power of press freedom for the personal objective, the personal viewpoint, the personal ambition requires an equal and opposite vigilance on the part of the free society.

Being a part of the press is often a heady affair. There is an intrusion or demand mentality that frightens an answer from a respondent merely because the reporter, critic or writer has decided that an answer is necessary, and the respondent is afraid not to

Boone: cooperate. Early on I decided not to surrender: "I am not ready to talk about this subject. I will answer your questions now if you agree in advance not to print what I'm going to tell you. If not, I have nothing to say. I will talk to you about it when I'm ready."

This worked, and it helped me overcome my fear of the press. Too many people talk when they shouldn't. It takes a president time to be known by the press, and, believe me, there is little more frustrating to a critic, particularly if he cares about his subject, than to feel that the responsible executive doesn't know his subject. Musical chairs at the top doesn't give the press a particular feeling of security. In the final analysis the president is the spokesman, not the manager nor any other member of the staff or board.

Nathan: You don't see the general manager as the spokesman?

Boone: No, I don't. He has the daily responsibility of contact and maintaining the information flow. His must be the details of the operation, but it is the final policy maker, the one who reflects the will of his board, who sets the policy and makes the definitive statements.

The Orchestra's External Benefits and Internal Friction

Boone: Let's return to Krips and the general situation, shall we? I have already indicated that the Kripsian brand of orchestral diplomacy was failing with the orchestra. He was successful in introducing new artists into the orchestra by creating the "two first desk" principle. But, one of the things that was sensitizing the orchestra most was that he was believed to be offering positions to other musicians in other orchestras prior to any auditioning procedure in San Francisco. He was being accused by our men of manipulative auditions. Whether Josef, in fact, held such conversations, I don't know. I do know that under the two first desk principle concept we were obtaining fine artists from other orchestras throughout the country. There is also no question of the fact that his conductorial and training disciplines were showing results. The orchestra was improving in quality. The improvement was perceptible. Attendance was increasing, also.

I was troubled, however. I returned often to the words of Howard Taubman, music critic of the New York Times, who interviewed me just after I became president in 1963. He asked me toward the end of that two-hour meeting the population of the Bay Area. In 1963 it was about 3,500,000. He said, "I'm going to make an

Boone: observation I would like you to remember since it is clear that you want a great result from your presidency. Out of 3,500,000 persons there will be about three hundred people who will know what you're doing, understand what you're striving for and possess the judgment to determine whether or not you're achieving it. Your real test will be to win those three hundred, and if you do, all the rest will follow."

Who were those three hundred? People who knew and cared because they were equipped by education and training to understand. People who truly listened and knew how to listen. (An art, by the way.) People who knew the world of music on a comparative basis. The truly musically sophisticated. They were the cognoscenti.

Krips was making a big hit in our marketplace. His presentation was basically the Viennese school of Mozart, Beethoven, Haydn, Brahms, Mahler and Bruckner. His audiences were large. But, he was never really involved in new music, in true contemporary production. He did it, he did it sincerely and with dedication, he commissioned new works, but the élan was not there. Josef, in fact, was responsible for several world premières here. Works by local composers dominated his literature, but each presentation was an effort, a task. Our programming in this sense didn't flow easily. Also, the Krips years were not truly representative of a wide repertoire.

His lack of interest in the new and in the local was a problem. His lack of involvement with the new was the root of a difficulty. It is fair to say that by the end of his second season the cognoscenti, as it were, discerned him. The public, no; the inner circle, that invisible core, yes. I think one of the best examples of his imperviousness to the subtleties of his position is characterized by this example.

The orchestra committee early on really wanted to discuss a number of issues with their maestro. They wanted his viewpoint, and they wanted to share theirs. With some reluctance Josef agreed to these discussions. Nothing happened. By his own description, he would enter the room, seat himself, look about and ask, "Well, what do we want to talk about today?" Silence. Frozen, immobile, a few awkward attempts and the meeting was over.

He'd call me at the office and say, "Mein Gott, they have nothing to say. It is a waste of time."

Josef was very powerful physically, you know. He had also that dominating personality. His approach just shut it all off. It was completely a matter of sensitivity. He didn't possess it for his men. He once said in one of his press conferences that all musicians

Boone: get up mad in the morning, just plain mad. He simply never really saw his men. He heard them play, he heard them very clearly, but it was to the music that his loyalties belonged and that his passion was dedicated. His men were the means to the music. They felt it and they resented it.

I told you earlier that I had taken an oath to myself when I took the presidency that I would never preside over a situation like that surrounding Jorda, that no conductor during my administration would suffer the harm Jorda had experienced and that such a tragedy would not occur again in San Francisco. I was becoming very sensitive to how long Krips should be tenured here. A true dilemma. An early success, a brightness, a sheen, an orchestra in transformation. You can hear it, you can feel it, you can see it. You perceive the set of new dimensions. You thrill to new and magnificent performances. But, underneath it all you know the danger signals are there. They are getting to you despite all the success.

Events, however, often propel themselves; they create the fuel that drives them irresistibly forward. Jacob Krachmalnick was part of the accelerating process. Jacob Krachmalnick is a splendid artist and a fine musician. He possesses a distinguished international musical reputation. He has enjoyed distinguished posts in such orchestras as the Concertgebouw, the Philadelphia. However, in every case his difficult personality had led to a separation.

His availability to us was made known by Reginald Biggs, a member of our board. He was reached in Chicago on his way to an earlier audition and recalled to San Francisco. Krips wanted him, and Krips was sure that he could handle him. We were aware of his difficult reputation. A fine gentleman, Frank Hauser, had been our concertmaster for some time. Also a fine artist, he lacked the brilliance, the technique and the experience of Krachmalnick. Frank volunteered to move over and yield his post to Jake. To his death Krips appreciated this generosity.

With the appointment of Krachmalnick as concertmaster, however, Krips began to delegate to him a great deal of responsibility which he himself should have retained. Such responsibility as reseating in the string sections--dynamite in the wrong hands.

Nathan: Was this a usual kind of delegation?

Boone: It can be. But it depends entirely on the personality of the conductor and his reading of the relationship of his concertmaster to his men. In this case Krips gave enormous working authority to Jake, and, of course, with the politics that Jake played it created severely detrimental results for both Krachmalnick and Krips. That unhappiness was one of the central issues of the strike of 1968. Despite all this, Krachmalnick provided beautiful music and gave beautiful performances.

Sunday Afternoons and Krips's View of Ozawa

Boone: All during Krips's time in San Francisco he and Mitzi and Harriette would come to our home about five o'clock every Sunday. He loved a gin and tonic or two, and as we always enjoyed a family-only dinner on Sunday evenings with Alastair's mother and her brother's family, the Kripses would leave our house about seven.

These Sunday hours were remarkable from many standpoints. Entirely en famille Josef was displayed to his best advantage. My youngsters, sometimes close friends of ours, often Mrs. Albert were exposed to the many viewpoints he possessed and the many experiences he had had. Josef was a man of encyclopedic memory. He remembered every concert he had ever conducted, where he had conducted it and the date and hall in which he had performed. He remembered each opera the same way and always all the principals in the cast. He could tell the number of performances he had given of each work. And he could judge the effectiveness of the performance and the quality of the performing artist.

I have yet to experience anyone else with such a phenomenal memory or such a grasp of detail of such a range of musical information. For all of us it was a great contribution. It was fun and easy and relaxed. Much of the deep and lasting friendship that developed between us was born in my home in this manner.

The Kripses were generous to a fault, and the lovely Mitzi was often gay, often charming, but sometimes tragically frightened during these Sunday afternoons. Somehow, all of us, including the children, were able to surmount the awkwardness when some unexpected cue would tilt her toward panic. Our present fine friendship with Harriette Krips is also owed to those Sunday afternoons. One happy by-product of those afternoons was that I learned that the artist doesn't want to be on display all the time. We began to ask our guest conductors to the house in the same way, and when they would arrive and find only the family, we would be thanked over and over again. The relaxation that would appear in a tired face was a delight to behold. We shared many a rich afternoon.

There was another side to Josef that manifested itself on those afternoons. Not once, but several times: sort of a fate motif. He would die at seventy. San Francisco would be his last post as conductor and musical director. These moments of heavy prediction were difficult to respond to at first, but as time went on, we could talk them out more easily and more frankly.

As Josef talked about his retirement or his death, he would also talk about the future of the San Francisco orchestra. He introduced into these discussions the name of Seiji Ozawa. He had a perception

Boone: and an attitude about Ozawa that led him to believe that of all the younger men of music, Ozawa would turn out to be the greatest. He was convinced that Ozawa would be the definitive conductor of the last third of the twentieth century. He felt that Ozawa should succeed him in San Francisco. Not directly replacing him, but entering our scene as assistant conductor and building to the post that way.

It's hard for me to tell whether Josef was truly sincere about his death at seventy or about his separation from San Francisco. It's hard for me to determine whether these were the dramatic thoughts of a dramatic man of music. It is true that he only lived until he was seventy-two. The thing that makes me wonder the most is that his separation from San Francisco, finally, was an agony for him. I am quite sure that the happiest musical years of his life were here with us.

Ford Foundation Plan and Fund-raising Techniques

Boone: I must turn back a bit now to another phase of the Symphony's life. In 1964 I was invited to New York to discuss with the Ford Foundation, San Francisco's interest in participating in a matching drive for endowment funds. This was part of a national program the Ford Foundation was contemplating. Joe Scafidi and I went together.

As everyone knows who followed the events at this time, the Ford Foundation had two objectives: (1) to help alleviate the severe financial difficulties affecting the majority of the nation's orchestras, and (2) in so doing to improve earned income possibilities for Symphony musicians. It was prepared to give some \$85 million on a matching fund basis to qualified orchestras throughout the country.

The Ford people had qualified the orchestras on the basis of community: metropolitan and major. A major orchestra was defined as operating with an annual budget in excess of \$1 million a year. We qualified, of course, as a major orchestra. The proposal was that we raise \$3 million to receive two from the Foundation. To assist us during the five-year drive period, the Foundation would provide us with \$100,000 of direct income, plus the interest accumulating from a sequestered \$2 million. It was a truly handsome offer, and one we accepted. It seemed a breakthrough for all the orchestras that chose to accept the challenge.

Nathan: There was a time limit on this?

Boone: Five years, with about a year and a half for organizing and preparing. Under Dave Zellerbach fund raising for the orchestra involved several

Boone: campaigns conducted by several committees of the Association. A lot of the coordinating for Dave was done by Gene K. Walker, whom I have referred to earlier and who was chairman of public relations. In those days Gene received a fee from the Symphony Association for his work for them.

Fund-raising tactics during my presidency changed. Initially I appointed a finance committee to assist me in fund raising, but in a very short period of time and almost accidentally, I became the major fund raiser for the Symphony with assistance toward the end of each season from certain committees. When I say I became the major fund raiser, I am speaking more of a philosophy about fund raising than a major personal effort.

Since I felt that the Symphony was a public trust, I felt that the problems of the Association in maintaining the orchestra should be matters of public record. I started, therefore, to write a long, frank and detailed report to our subscribers and to our donors each year. This open statement provided information on many details of the operation that had not been received before, and this letter or variations of it, both long and short, became our main fund-raising instrument.

Each year in August when in the mountains, I would spend many hours working and reworking my letter. I always sent copies of the letter to some ten key members of the board, including one to the president of the Musicians Union. Since I was always frank about labor matters, I wanted to be accurate in what I was saying. Each of my recipients would respond, and I would then go to press. Naturally, Joe Scafidi and his staff members reviewed the letter, too. Finally, Gene Walker would polish the letter for me and correct my split infinitives and other awkward expressions that I might have included.

It is important, I think, to recognize that this is how we raised money for the Symphony orchestra. We did it for years this way, as the budget climbed and climbed and needs became greater and greater.

Our budget in 1963 was about \$850,000 and the annual deficit was around \$150,000. Today, of course, the budget is nearly \$5 million. Despite assistance from the city's hotel tax, the federal government (the National Endowment for the Arts) and from endowment income, we are facing annual deficits approaching \$1 million. Our world financially has all changed in the last few years, and much of that change is due to the Ford Foundation opportunity and the impact it created.

In addition to Gene Walker, one of the great helps in the early fund-raising equation was Bill Bernell, able assistant manager of the orchestra. We could not have achieved the results we were obtaining

Boone: without his judgment and his capable administrative ability. At the staff level, Bill was the chief fund raiser.

Facing the challenge of the Ford Foundation offer, however, I began to give serious attention to the fund-raising mechanics of the Symphony operation. In addition to his fund-raising responsibilities Bill Bernell met many other demands, and these were becoming more complex. I could see the future needs of the orchestra enlarging, and it seemed time to reorganize our techniques.

My finance committee and the board agreed with me, and we retained our first director of development, Bob Coons. It was Bob who saw us through the five years of organization and success in the Ford fund drive and functioned as our chief of staff.

Ransom Cook, then Chairman of the Board of the Wells Fargo Bank, was the general chairman of the campaign. Otto Miller, President and Chief Executive Officer of Standard Oil Company of California, and Robert Gerdes, Chairman of the Pacific Gas and Electric Company, were the co-chairmen of the business gifts division. Harold Zellerbach was the chairman of the advanced gifts committee; James S. Crafts, President of Fireman's Fund Insurance Companies, and Mrs. George Otto, co-chairmen of the special gifts committee.

Nathan: Were these all board members?

Boone: All board members, with the exception of Jim Crafts, who was asked often enough by me to become one, but who never did. He used to tell me his father had loved music and he was raising the funds in a sense for him. These committee chairmen developed their own committees, and I appointed those whom they asked to serve. We also provided them with suggested candidates for their committees. We had two hundred to three hundred people working on that drive.

I learned some basic facts about fund raising from Bob Coons that proved invaluable. He insisted that before the Symphony Association could go public with its financial appeals, the board itself should provide one-third of the goal sought and that I, as president, should be the chairman of the fund drive. Bob Coons believed implicitly in the preparation of adequate and explanatory materials and in the construction of a complete and detailed filing and index system. He believed that the funds must be raised by volunteers and not by professionals. In other words, he would not raise the money; we would have to. This was part of our contract agreement with him.

With these ground rules in hand we began the campaign and followed them till the campaign was concluded.

As chairman of the board fund drive, I held a board meeting to formally launch the drive and to announce our goal for the board.

Boone: Each member was written to personally by me. Our board itself initially contributed \$1,240,000 to the drive. This was \$240,000 over its requirement, if you can call a goal a requirement. The Coons plan was paying off.

Actually several donating calls from board members came to me prior to our "formal" launch. The first was from Edmund Nash; the second, from Richard Guggenheimer. The first outside call came from Robert Magowan, who pledged \$25,000 from the Merrill Trust. Bob Magowan was at that time head of Safeway Stores, and I don't think he'll ever appreciate the shot in the arm he gave me by that unsolicited phone call. It was a great omen in my mind.

Once we had the board "launch," a black-tie dinner concert was held in the Grand Ballroom of the Fairmont Hotel. This was the public "launch." The entire orchestra performed that night, led by Krips. Three of our board members chose to rise and announce they were each contributing \$100,000. They were Kenneth Monteagle, George Gilson and Osgood Hooker.

So, the campaign began and with it some interesting developments.

The outstanding cultural world that San Francisco possesses and enjoys would never have reached and maintained its present excellence and creativity had it not been for the significant contributions of an intensely knowledgeable, sensitive and understanding Jewish community. San Francisco's banking, commercial and financial interests have always been embellished by Jewish families who arrived essentially from the central part of Europe early in San Francisco's history. With them they brought a high tradition of cultural interest and experience and a dedication to the finest expression of it.

In mentioning the subject I am, myself, sensitive about it because it appears to set apart those that have been totally involved in the whole context of what I am writing, the oneness of this Symphony story. Yet, I think I would be remiss not to witness to their extraordinary contribution. Also, the private separateness that some of these families have felt over the years is manifested in the following.

At the outset of the drive I received a number of phone calls from distinguished members of this part of our cultural community. All the calls came on the same day; happenstance or not, I don't know. The essence of the calls was the same: We shall support you in this drive if there is a Gentile response of significance, and the magnitude of our giving shall depend upon that Gentile response.

One man was designated by these callers as the chosen bellwether, Prentis Cobb Hale. At that time Prentis was regarded by many, many San Franciscans as the coming leader of the whole community. Able,

Boone: highly intelligent, articulate, broadly scaled, a significant business leader, wealthy, inheritor of a distinguished name in the community, Prentis nevertheless had not established a strong reputation as a generous giver. He and I were very close friends, and I have already described his great contribution in helping to get the San Francisco Symphony Foundation started.

Frankly, I was complimented by those calls to me. I felt included, and I understood the situation and was glad to try to work it out. I also knew it had to be worked out.

My solution was to present the problem honestly to my friend. He listened carefully, and he made a substantive gift. The resulting effect was healthy. One learns many things, and I learned in this experience that all of us have our private emotions and attitudes. How important it is at the right moment to be able to express them, and how crucial it is for the person on the receiving end to understand. It all has something to do with brotherhood, I think.

The great Jewish families of San Francisco--Haas, Sloss, Stern, Koshland, Fleishhacker, Zellerbach, Walter, Dinkelspiel, Hellman--have made an imperishable contribution to the history and development of the whole area, and they continue to do so.

Another interesting episode involved a Board member who had already pledged \$100,000, Osgood Hooker. He called my office one day and asked if he could call to discuss his will. He brought the document with him and we went over it together. His desire was that I should be aware of his intentions toward the orchestra. And his intention was to provide a bequest of \$2 million or more depending upon the market at the time of his death. I now think he knew he did not have long to live, but that day he looked the very picture of robust health. He was gone about six months later. In addition to his recently-made pledge, he had already given the orchestra nearly \$200,000.

During my presidency other governors did the same thing. It's interesting. People are interesting. I gained a rather intimate knowledge of many members of the Symphony Board.

Nathan: They must have trusted you in a very special way.

Boone: I don't know. I would like to think so.

We raised \$5 million, \$2 million more than we needed, and, therefore, felt we had to announce completion of the drive. The endowment fund has now risen to almost \$11 million, and it is gaining every year due to bequests and outright gifts.

Boone: Currently there are two further fund-raising efforts. One is to endow seventeen first chairs. This will add in excess of \$4 million more for endowment funds. We really still need another \$8 or \$9 million to permanently secure the future of the orchestra. The other is to raise funds towards a new symphony hall, a new home for the orchestra. This is a very large effort because we need about \$20 million or more dollars.

Nathan: Do these endowment funds have anything to do with the retirement funds?

Boone: No. These funds are entirely different from those known as pension or retirement funds.

And speaking of pension funds, I was present when the first pension fund check was given by Mrs. Benjamin Lehman in the amount of \$25,000. I have always understood that Pierre Monteux encouraged her to make the gift, as he was concerned by the Association's inability to provide retirement benefits for any musician regardless of age or years of service to the orchestra.

To draw a contrast, this year the Association's contribution to the pension fund is \$152,000. The fund has been magnified into very large monies originally contributed jointly by both the Association and the members of the orchestra, but now contributed only by the Association. Retirement benefits enable a musician to retire at age 65 with a benefit of \$500 per month, with the benefit extended to the surviving spouse.

It costs a great deal of money to fund these results, and a number of generous San Franciscans have helped manage as well as contribute to the fund. The orchestra itself provides a pension fund concert almost every year. This is a performance without compensation.

Financial Support and the Question of Leadership

Nathan: I'd like to ask a question that seems to tie into some of this. You and others have mentioned the desirability of wealthy presidents of the board, and the majority of the board being in the same financial category. I can understand it in part, certainly, but I wonder how you see that requirement: whether it does or does not add to the likelihood of distinguished leadership? You pointed out many pages ago that you were not a wealthy man when you became president.

Boone: And not now, let me assure you.

Nathan: I had the impression that when you were asked to be president, this was one of the factors you were balancing off in your mind.

Boone: Here's what I felt at the time. Historically in San Francisco and in most of the country, the volunteer presidents of major American cultural institutions have been men of wealth. Those that preceded me in San Francisco were of that category. Dave Zellerbach, besides gifts made during his lifetime, left the orchestra a \$500,000 bequest. I couldn't do that and can't do it now. That was a problem for me, a concern that I wouldn't be able to help in a most crucial way. Almost all of the top cultural institutions in this country--the museums, the orchestras, the opera companies and the ballets--have been fathered by private wealth. The motives behind such generosity were many, but in the main there was a basic interest in an art form, in the community and in the enrichment of educational opportunities.

You have always to remember that in this country our government was not investing in the development of cultural institutions. That was the realm of the private sector. You also should remember that throughout history it has been the enfranchised, the powerful, the politically able, the rich, who perceived the value of the cultural institutions and the collections enacted to create them. This is true of all societies, of all peoples, including the perception of the Catholic Church throughout most of its history. Gallery after gallery, museum after museum, wing after wing, orchestra after orchestra and so on bear individual names. This was money and interest.

Nathan: Possibly it is the early generations that need to have that amount of wealth, but can subsequent leadership be valuable without it?

Boone: I think the answer to that is yes, but a qualified yes. That whole gang of mine, my friends, that started together at both California and Stanford, have contributed a great deal in time, effort and leadership. Some did have inherited wealth, but I don't know any of us who have made the monies necessary to endow or create an institution. Rather, I think it has been the combination of zeal, interest, energy and at least some wealth that has made it work. And I don't see any other solution unless the government itself becomes a major partner or assumes the whole burden. I don't see that happening in this country, and I don't think it should. I don't think an American cultural institution can be run effectively without a combination of understanding, sensitive leadership, wealth and some political power. It is a pretty complex game.

Nathan: You don't see any alternative, let's say, in corporate giving?

Boone: Corporate giving has done nothing but increase. For example, corporations in the Bay Area contributed nearly \$500,000 toward our

Boone: Ford Foundation drive. They contributed every year, not only to the Symphony, but in many other important cultural and educational directions. When the orchestra went to Europe in 1973, two corporations, the Bank of America and the Standard Oil Company of California, carried the cost of the trip, or \$75,000 each. I believe that one of those corporations would have picked up the whole trip, if the other hadn't participated.

Corporations have always been on the contributing side. But a corporation has restrictions that can be imposed on it from several directions, such as its earnings or profits, stockholders, directors and a particular interest on the part of its management. What one management does, another might not have the same feelings about. Therefore, it is impractical and unsound for future planning purposes to depend fundamentally on corporate giving.

Nathan: Is there safety in numbers? Let's say, a group of corporations helping substantially?

Boone: Yes, and they are. There is far greater safety in numbers, and the corporations are deeply interested in mutual giving. They are more inclined to give when there are many giving. You must remember that corporate giving has to be annual giving. A corporation can't leave money.

Nathan: Annual giving is an interesting point, particularly in second or third generation family interest. I have heard the argument that inheritance tax, death duties, income tax structures mean that second and third generation descendants are unable to do what grandpa did.

Boone: That is, of course, a serious worry and often a fact. And there's another thing: the grandson may not care the way the grandfather did for the same subject. By choice his giving level may be way down. It is a mistake though to believe that because grandfather made a lot of money, sons and grandsons do not have the same capability. I know many highly successful sons and grandsons of originally wealthy men.

I have had many worries over the money for many years. I have made so many talks, written so many articles and made so many statements about money for such a long time. But there is tremendous energy in this country, and with all the struggle we are surviving, and we are raising more than we have raised in the past. An aspect of all of this is: How much is the culture worth preserving? What is a symphony player worth? Who can really set the limits on his income? How high is high? I don't know. I've been thinking about all of this since I was nineteen years old, and I don't know the answer.

I do know that at some point the private sector will simply be unable to do any more. It will have reached a zenith. Yet there is a basic quality in all of this. The way of the American cultural

Boone: expression is unique. There is more expression in this country in terms of presentations, presenting organizations, numbers of orchestras, museums, etc. than in the rest of the whole world combined. Also, it is about the best. And, it's all been private initiative. It's a marvelous thing.

If this tape has any value, it may be because by reading these words or hearing them, someone can recognize a hundred years from now that people were doing it themselves. Government wasn't there. Now the government is beginning to come in. And, of course, government should have an interest in the cultural education of its people and in the ability of its people to express themselves culturally. Yet, despite the increasing interest of government, control still rests in the private sector. I pray that it always does. Which, by the way, leads me to touch on another aspect of control.

I have always had sort of a running quarrel with both Alfred Frankenstein and Bob Commanday over the fact that the Symphony Board is not heavy enough in artist members--musicians, composers, performers. I have to say that the artist should not be in the administrative role. I think such responsibility affects the artistic direction and can insensitize his ability. It distracts him and leads him into alien processes of thinking. There are exceptions, of course. But in the case of the Rudolph Bings and the Kurt Adlers, they are not really great artists in the performing sense; they are superb administrators and possess a brilliant sense of the art form.

The artist is not a natural administrator. The whole subject is basically irritating to him. And often the artist is not multi-directed. His talent lies in a given direction most of the time. Administration needs the sure hand of objectivity. America has been blessed with the kind of businessman who can use his skills and his sensitivities to mature and develop a cultural institution.

Nathan: You think this is unique?

Boone: Yes, I think it's unique. Not unique to America in manpower, but unique to America in that our system makes it work so well. That's why we have so much success.

Back to the question, therefore, that prompted all of this. I don't think a symphony president has to be rich, but I think there has to be a moneyed environment in a mix strong enough to enable the nonrich president to do a good job.

Nathan: Yes, it's a very central point, and it's a very important problem.

Overview of an Orchestra and Its Musicians

Boone: I'd like to move into the 1968 strike now, Harriet. First, because it included a period of the Ford Foundation drive, therefore raising the specter of diminished public interest. It also involved areas crucial to the future artistic standing of the orchestra. Much was resolved in that strike; much was left to do.

To start let's take a broad look at a symphony orchestra. If a symphony possesses one hundred musicians, it includes roughly sixty-six string players, a percussion section of five to seven, a woodwinds section of ten to thirteen, a brass section of five to nine, a horn section of four or five, one or two harpists, an orchestra pianist, often a harpsichordist and other artists of special category. The San Francisco orchestra includes 103 performers.

Each section in the orchestra possesses a principal. As I have described earlier, Krips introduced the dual- or co-principal concept as a means of improving the quality of performance and the quality in the individual sections. He always sought to assign his co-principals specific works in each concert. This caused us severe difficulties. The principal, in effect, is both the leader and the best performer of the section. It is his responsibility to see that his section is performing up to the standards set by the conductor.

In the orchestra it is the oboe to which the orchestra tunes. When you attend a concert, you will always see the concertmaster stand and face the orchestra. He signals the oboe, and the note you hear is an A. The concertmaster and the orchestra tune to that A. That oboe has got to be on. The tuning is so important that in the conductor's contract it is specified that the responsibility is his.

In a performance itself all the instruments, or in more musical terms, the voices of the orchestra must interweave and interface with each other. They literally weave through each other, creating the texture of the sound. The whole performance demands, therefore, absolute excellence on the part of each individual artist as well as his section.

There are very important requirements for this sense of oneness, perfection in performance. For example, let's take bowing in the string section--or attack. The moment that the massed bows hit the strings should be identical unless otherwise specified. This is part of the diction of an orchestra. All of the intricate timing and mechanical inventiveness of the composer requires superb discipline on the part of the individual and his section. Contrapuntal activity in an orchestra is always an exercise in mathematics. The greatest orchestra is made up of the greatest players. And all great orchestras strive to obtain the greatest players.

Boone: The concertmaster, the first violinist, is responsible for the uniform bowing. The section leans on him. Its members must be in sync. Therefore, the concertmaster in a great orchestra is truly great himself. Many of the non-string instruments are absolutely naked in performance. The horns, the woodwinds, the brasses, the timpani and always the solo phrase or passage from any section can be heard clearly and distinctly by the audience, the conductor and the other players.

What I'm saying is that to be employed by a major symphony orchestra is normally substantial recognition of one's ability professionally. To win a position in a first-class orchestra is not quite like winning other outstanding positions. It carries its own brand of visibility. One has arrived at a significant point of excellence, one that has little to do with age, only with ability plus talent. What happens in that orchestra is critically important professionally because a whole career can be jeopardized, destroyed or at the very least badly damaged. A sad fact is that an artist can be unfairly treated in an orchestra. It is true that one can be mistreated in other forms of occupation, but hardly with the same results.

How can the artist be mistreated? First he can lose his position undeservedly. Second, he can be re-seated undeservedly. I have seen it happen. Thirdly, he can retain his position in the orchestra but be ignored by the conductor and be deliberately eliminated from performing certain parts he would naturally expect to perform. Fourthly, he can be damaged critically by his conductor in other musical communities of the world.

In the main, when a conductor wants to re-seat, the re-seating is deserved; when the conductor wants to release a player, it is to benefit the orchestra and is justified. When a performer is ignored or eliminated from playing, it is because his performance will mar that of the whole. The conductor is far more often than not, honorable. There is frequently, though, a thin line, and there is always tremendous emotion involved in every move I have described. Unless a conductor handles his decisions and his relationship with his orchestra very professionally, these areas threaten severe dislocations.

One of the aspects that heightens the intensity of the whole problem is the relationship of the individual orchestra member to the community at large. If he is a member of a local college faculty or a conservatory faculty or has lucrative private teaching, these positions and their revenues are related to the position occupied in the orchestra. A musician's total income can be altered by a negative change in his orchestral status.

- Boone: The impact of the symphony musician on the musical educational life of a community is almost incalculable. In the San Francisco area musicians such as Yehudi Menuhin, Isaac Stern, Leon Fleisher, Ruth Slenczynska, and Patricia Michaelian were all students of symphony players. Do you follow that the problem can be very complex?
- Nathan: Yes indeed. Now, can a musician be challenged by his whole section?
- Boone: Yes, of course. But it's a very dangerous precedent to be set by the musicians. They all feel they need each other's support. I have tried to establish here that normally the symphony player is a very fine artist. To be in a top orchestra, the musician must have had an education comparable to that of a Ph.D. A great deal of time and effort has gone into the career of a symphony performer. Because of all the uncertainties and the emotional attitudes surrounding each player's relationship with his conductor and because of a growing sense on the part of the symphony musician that he needed greater protection and long-term security, the orchestra committee and its power was born in the sixties.

Union v. Orchestra Committee

- Boone: I mentioned to you before that I thought that Pop Kennedy, the former Musicians Union president, really saw in a board of governors a noblesse oblige situation, a sort of aristocracy benevolently protecting the orchestra and the musician. He certainly did not see the musician as he is, in fact, now, earning privileges undreamed of fifteen years ago.

The orchestra committee was truly the orchestra's own answer to the inability of the union leadership to produce the kind of tough leadership that the musicians decided they wanted. An obvious corollary to the rise of the orchestra committee was the union's loss of direct control over both labor negotiations for the orchestra and the psychological attitudes of the orchestra itself.

It was quite difficult for us initially in those early years of the orchestra committee, because in the beginning we were dealing with power that we did not have free access to. I decided to bring the situation to as much of a head as I could by taking the stand that our Association was going to deal and negotiate with the union and that we would not tolerate two separate negotiating entities for the orchestra. The union would be our bargaining agent.

I think that position steadied the situation here. I had several private meetings with the union on the subject, as well as one lengthy conversation with the president of the International

Boone: Musicians Union in New York City. It emerged in my conversation in New York that the union was concerned enough to be considering the development of a second union for symphony orchestras composed of the "orchestra committee" members.

Today Association representatives meet with both union and committee, separately and together. My own private feeling is that the union can't control the committee and would rather not be involved in three-way discussions. I believe, Harriet, that all of these changes grew from two facts: (1) the desire to limit the absolute control of the conductor, and (2) to earn more money and obtain greater long-term security benefits.

Relationships Within the Symphony

Boone: I trust you understand more clearly now the issues that led up to the San Francisco strike because all of the things I have discussed were involved. I played a major role in that strike for better or for worse, and I'm glad I did. I felt a moral responsibility, and I also thought I understood and could articulate some of the major issues for both sides. I also felt strongly about several orchestra positions.

The problem I have to face is that in the final analysis a symphony orchestra is a single artistic instrument. Anarchy has no part in any successful ensemble. The members themselves, in their search for individuality, forget that, and yet it is to the perfection of that instrument that all of the negotiations must point, while protecting the necessary individuality for each separate member of the orchestra. The difference between a symphony orchestra and a piano, violin or any other instrument is that its strings or keys, as you will, are human beings.

Too many conductors have thought of themselves as the player and the members of the orchestra merely as the keys or strings. In more monarchical times, in that period of the birth of the symphony, I have to assume that such relationships were possible and normal. And I have to believe that the mid-20th Century orchestra-conductor struggles emanate from that historical tradition.

Let me touch on a few more aspects of the symphony interrelationships before we get into the strike discussion. They all bear on it. When a symphony orchestra seats itself on a stage, it sits to a prescribed order with the conductor on a slightly raised, centered podium facing the orchestra. The conductor can arrange the instruments by groups as he sees fit although there are historical precedents for seating arrangements.

Boone: Many orchestras arrange players differently than we do in San Francisco. Philadelphia is a case in point. Here, Monteux always had the second violin section stage left, facing the first section, stage right. Ozawa places both sections adjoining each other, and the cellos face the first violins. Krips had the brasses placed in one way, and Ozawa another. The same with the timpani. Regardless of how the sections are placed, each member of the orchestra has a specific seat within his section.

As I have said before, the first desk man is the leader of his section. He is paid more than minimum scale. Whereas the minimum scale is settled in negotiation, the above-scale amounts are settled privately between artist and symphony management. The conductor is also involved in decisions concerning over-scale amounts.

Every man in the section sits in a particular relation to the first desk. This is true in most American orchestras. It is often not the case in European orchestras. In both cases, however, the assistant principals sit closest to the first desk. In the American system the newest or the least talented musicians sit in the back rows. Therefore, how you sit is a visible advertisement of your artistic position in the orchestra.

There is a tricky situation here, however. Newer players may be better than older, longer employed, forward-seated artists. In fact, if possible, they should be in order to improve the orchestra's quality. In many European orchestras, after the principal seatings, the musicians themselves decide the seating arrangement of the sections.

In the San Francisco orchestra the matter of seating has been an extremely sensitive one, and the European custom is not followed. Though each artist has a particular chair and he sits in that chair until he is moved forward or is re-seated, he, in fact, doesn't really own that chair. He must continually earn the right to possess it. The conductor may decide that he must vacate that particular chair and move back or be dismissed from the orchestra altogether.

This is a critical problem for the musician, psychologically, often financially and often, as I have indicated, in terms of his teaching practice and his faculty position. The worst of the problem is the psychological one because it forces self-perception as an artist, and, of course, every year sees changes in everyone: changes in eyesight, in dexterity, in hearing, in breathing, etc. Some men improve as fine wine, others subtly deteriorate. This is the "re-seating problem."

Obviously the conductor should exercise the most sensitive judgment in all of this, and his decisions should be careful and considered. In our case Krips felt that many re-seatings or outright

Boone: dismissals had to take place if his mandate to create the first-class instrument was to be realized. Krips was right, but the manner in which he tackled the problem lacked any finesse. I must say, however, that Ozawa hasn't solved it in a much better way himself.

The best solution is for the orchestra itself to establish a criterion for excellence that demands a certain level of performance and then live up to it. This takes a lot of maturity, however, on the part of any orchestra. I think it's beginning to happen in this country, however, because the cost of maintenance is so great that the orchestras themselves are beginning to recognize that if they are to survive as strong economic resources, they must survive as truly great orchestras.

In the San Francisco Symphony Orchestra another pre-strike factor was musician popularity. If an artist is strongly liked, then the orchestra historically has fought for his retention. A case in point was that of a bass player named Beard, whom Krips wanted to eliminate from the orchestra. Due to mismanagement by our staff, the feeling became so intense that it looked as though the whole orchestra was simply going to pull out if Beard was released. I solved it by keeping Beard and giving Krips a chance to employ a new bass. This is also bad management, however.

For a musician to come to San Francisco to join the orchestra was something of a personal sacrifice in view of the closed shop, closed union situation here. The fact that some artists did come attests to the creative environment of the community, to the aesthetics of living here and to Krips's salesmanship. But, there is no question that Krips didn't fully understand this difficulty when he came to us. His insistence on new talent and our support of that position helped to push the problem to the breaking point.

Some Key Issues for the Orchestra

Boone: Two critical problems, then, that needed resolution were: the re-seating problem or the upgrading of the orchestra personnel, and the closed-union, closed-shop restriction. These two key issues were balanced against the strong feeling that Krips was not being honest in his administration and that many of our players were far better than he was willing to recognize. The third and tangential problem was Krips's allocation to his concertmaster, Jacob Krachmalnick, of a great deal of the authority over the strings that he should have retained himself.

Boone: Krachmalnick was a fine artist, very capable, but a very difficult, politically oriented person. He played favorites. He had little tact and practiced no diplomacy. Krips thought he had hung the musical moon. Krachmalnick himself, during a Los Angeles tour, posted seating allocation announcements for upcoming seasons, and this caused a massive upheaval. In this case the first desk of the second violin section was given the last stand in his section. This artist, David Schneider, was a professor at the San Francisco Conservatory of Music. Perhaps he should have been shifted; Ozawa has succeeded in doing this, but the manner in which it was handled by Krachmalnick and with Krips's support threw the entire orchestra into sort of a frenzy.

A fourth problem was the procedure for auditions. Auditioning should be a direct and clear procedure without politics and above suspicion. It was not the case going into the strike, and it is still not without difficult implications. The key, in our case, was the orchestra's suspicion of Krips. Questions surrounding the auditioning procedure involve the composition of an auditions committee, the relation of the conductor to it and the manner in which the auditions shall be held. The tensions surrounding the procedures in the case of the San Francisco Symphony orchestra indicated the lack of security the orchestra felt about its conductor and also, in fact, about itself. The key issue in this case was taking from the conductor his absolute discretion with respect to employment of a musician.

The 1968 Strike

Boone: All of these problems, plus money demands, finally resulted in the strike. Really, the strike was the result of years of misunderstandings and little communication.

The truth is very hard to find quite often because one has to be very, very wise to recognize the truth. And truth in this case became the issue of what is right. But when right or the truth is the real object of the search, I think that some good always emerges along with some good will. Integrity does sit at the table.

Whether it is correct for the chief executive officer of an organization to involve himself so directly in labor negotiations is debatable. In this case I thought it was.

Our legal counsel, Philip Ehrlich, recommended that we select labor counsel and chose for us George Bahrs, a big, raw-boned, well-known labor lawyer with a splendid reputation and a very powerful manner. He played a major role in our deliberations. To his eternal

Boone: credit he went into the fray with little or no knowledge of the musical world and emerged with great understanding. His counsel and his efforts have remained invaluable in the subsequent years. He became a very close friend of our general manager, Joseph Scafidi.

George was often very difficult for me to understand. Frequently, I did not comprehend his recommendations. I had to work at them. His closeness to the Symphony did not really include me. I think that part of the problem was my desire to resolve and his desire to win. We, therefore, were sometimes in conflict, and there were not a few times when our voices were raised toward each other.

There was another problem. To me a going-in position was alterable; to him it was fixed. I still was powerfully influenced by the indoctrination I had had on the stage of the Opera House at the commencement of our second season. It had left an indelible impression on me. And finally, I wanted to use the strike to get at the very roots of the problems and hopefully--a naive dream--to bequeath to the generations to follow a peaceful and mature labor situation.

I did go into the strike with some fixed opinions, however. The conductor must be the central figure in the creation and direction of the orchestra. I believe in the "boss." In a symphony orchestra I believe in the concept of enlightened despotism, and I wasn't about to give it away. Committees, yes, consultation, yes, integrity in decision, yes, but the final decision must be made by one man. I must admit that my philosophy does require a wise and sensitive conductor. No member of a board, no critic, no president should be able to tell him whom to keep and whom to let go. That should be his responsibility, and he must be accountable not only to his board, but to the public for the final result. He should, however, consult and consult seriously with his own orchestral committee, work with them and listen to them.

I also went into the strike knowing that Krips wanted to relieve the orchestra of about thirty men, a little less than one-third of the membership of the orchestra. You can understand then that the tensions were real.

The meetings during that strike were long, but they were honest. By that I mean that the issues were on the table. The truth was being told about fear, about unreason, about political maneuvering and manipulation. Whereas the publicity being issued by the union stressed the money side of the argument, the Association was unhesitant in stating that the issues involved the artistic control of the orchestra. Some enduring friendships were made during that strike, for example between Gerry Spain, the union president, and myself. We began to understand each other, and I think the passions over the central problem helped to bring us a joint measure of appreciation and respect.

Boone: The attitude of the orchestra toward me and the board began to jell, and ours toward the orchestra. We emerged at the end much better friends than we had been and with many clearer understandings than had existed before.

As always in these situations, there was too much publicity. Most of it was front page and there was a lot of television and radio and, finally toward the end, many private discussions. There were picket lines, letters written by the orchestra committee to the members of the board, letters to the "Letters to the Editor" columns of the papers and innumerable articles by the music critics.

But underneath it all, there was a movement to the understanding that we were together in the same family and we had to work out our problems. Of course, the strike ended and the orchestra began to play again. The strike wasn't the important thing: the resolutions of the issues were, and these I would like to dwell on now.

[Date of Interview: 11 January 1974]

After the Strike: Results and Sidelights

Boone: Attached at the conclusion of this discussion is a copy of the contract of 1968. It contains one landmark provision, some major resolutions and, also, some major compromises. It opened the door wide for the improvement of the orchestra and for the development of higher standards. It also, as a result of those compromises, kept closed some doors that must finally open if San Francisco is to develop one of the great orchestras. It did achieve, however, language, communication and a clear definition of the problems of that year and the years to follow.

The contract did not please all the parties to it. It did me, immensely. In my judgment it was a giant stride forward, and I don't think we could have achieved more that year because all of us had to come together in first-time definitions.

It will be hard for any reader to understand the significance of the document without studying the preceding contracts and the ones that follow. But, the hallmarks of that contract are the procedures for auditions, re-seating and the elimination of the closed-shop, closed-union provision that had dominated the musical scene in San Francisco for so many years. It also set a long-term financial policy for the Association. To the problems of auditions and re-seating we brought systems that substituted for mistrust. We provided procedures and solutions.

Boone: A few sidelights resulting from the negotiations, I think, will be interesting.

Krips had decided to remain in San Francisco during the strike period. At first that was a concern for all of us for fear he might involve himself and jeopardize progress. That didn't happen. He was very good! Because his income was entirely eliminated during the strike period, we gave him \$1000 a week. Actually, he remained here instead of guest conducting in order to give help if needed. We did not involve him.

At the conclusion of negotiations it became immediately apparent that he was furious at me. He refused to talk with me publicly, and I learned in short order that he had stated that I was "worse than Hitler at his worst." However, being Josef and, in fact, being very fond of me, it wasn't long before he came to the house to have it out. He walked into the library, frozen, shoulders slouched, with an indescribable frown. He asked me why I had failed him so. In a flash, intuitively, I realized he didn't understand and why he didn't understand.

I handed him a bridge score pad and a pencil. "Josef, there are nine men on that audition committee. Please write nine. Each man has a hundred votes. Please write nine times a hundred equals nine hundred. Now, write down the number of votes you have."

He said, "One thousand." Long pause. "Mein Gott, I apologize. I must go back to the club and apologize." And he did. To his everlasting credit he made every effort to correct the impression of me that he had, in his hurt and misunderstanding, emotionally tried to create. That's exactly how it was.

The closed-shop, closed-union issue was very hard to get through, and yet we knew it was breakthrough time. George Bahrs played a significant role in the whole negotiation, but particularly, I think, in this issue. He felt that the situation in San Francisco was illegal and that he could win on the basis of the Taft-Hartley provisions. No one had been willing to take this on before, and now we were. A crucial question in any strike situation, hot tempered as it always is, is how far to go in publicity on issues. We had about decided to make this one public, when the union gave evidence of vulnerability. The drama involved the price for the breakthrough.

The union wanted a money trade, and we were not about to travel that road. I have always felt that a certain kind of truth began to make itself felt at our bargaining table during this part of the negotiations. Bare-boned truth. And I believe that discovery led to lasting friendships, permanent respect. I have a fine friendship with Gerald Spain, president of the Musicians Union, as a result, particularly, of that issue. I have a fine-honed respect for the toughness of George Bahrs.

Boone: On the money side, I felt that I needed instant access to assurance on any money position we took. Ransom Cook, then chairman of the Wells Fargo Bank, agreed to head an availability committee of several key men in the corporate life of the city to counsel me by phone. The key conclusion of the Cook committee was that San Francisco, minimally, had to equal the Los Angeles Symphony wage scales. The two orchestras had to be about even, but in any event San Francisco could not afford to be less. This was policy and we have stayed with it. There was to be no collusion with Los Angeles. There were no conversations with them to set wages mutually. To my knowledge, there never have been. But all contracts are public and it is easy to keep track of not only Los Angeles, but of all the orchestras in the country. We certainly knew that we couldn't be competitive vis-à-vis players coming to California if any orchestra in California was going to be ahead of us in the money department. That was the issue. From that position it was easy to say to Spain, quietly and alone,

We'll go with you as long as we are in reasonable tandem. Don't get us out on a limb. If you do, we'll get into an escalating situation that will never end. Also, we both know that we have to get this orchestra on a fairly even par with the other majors concerning weeks of performance and within hailing distance of them financially.

The major orchestras of the east, Boston, New York, Cleveland, Chicago and Philadelphia, were all heading for a 52-week contract at that time. We were really talking about equalizing the situation. If San Francisco was going to come even financially, then San Francisco had the basic right to a working climate even with any other orchestra in the country.

Strike Settlement and the Mayor's Role

Boone: We were coming to the end of the negotiations and, in George Bahrs's and my opinions, were going to wrap it up when I received a call from Mayor Alioto, our brand new mayor. I didn't know the Mayor well at that time, and I wasn't really aware of his great passion for the arts. I have come to know, admire and respect him for many achievements since. At any event, he reached me early in the morning and said, "How do you like staying up all night?"

I knew what was on his mind right away and replied, "I can last as long as you can."

"Well, why don't we put this Symphony strike to bed?"

Boone: I could have replied, and I almost did at that instant, that we had it licked.

Nathan: Why didn't you?

Boone: Because I saw an opportunity to develop an involved mayor in San Francisco. It was a flash of intuition, and I wanted to gamble on it. The second flash of light was that it would be good for the whole scene if the Mayor was in on a successful result--from many standpoints.

We joined His Honor at his home at eight that evening. For the Symphony Association, Mrs. Albert, George Bahrs, Joe Scafidi and myself; and for the union and the orchestra, Gerry Spain, Gil Sciagua and members of the orchestra committee. The Mayor placed the two sides, one in the drawing room and one in the library. Access to each side was barred by the configuration of the house. The meeting ended at 5:45 a.m.

Two memories of that night stand out sharply.

At one point in the late night, Spain mentioned morality to the Mayor, making the point that a position of ours was immoral. The Mayor literally whipped around on him. "Whose morality? Yours? I don't know anything about your morality, and you don't know anything about mine. Let's leave morality out of this and talk about the facts." I remember that incident because it was done so violently, so quickly and so dramatically.

The other involved the Mayor and the whole union-orchestra committee. He told them that he had learned a lot about their unhappiness with Krips, a lot that he didn't know. Who would they want if they had a free choice? To a man, they said, "Ozawa." I'll come back to this later.

Another thing I remember so clearly is the Mayor's summoning two of his sons at about 1:45 in the morning and asking them to make us all some coffee and sandwiches. Somehow I was impressed with their cooperation with him and his feeling of closeness with them. They brought in big trays of sandwiches within a half hour.

When we left the Mayor's that morning at 5:45, I was uncomfortable about the resolution of the closed-shop, closed-union issue--the big issue. The Mayor had asked all of us, labor and management, to attend a press conference at 11:30 that morning. He wanted to announce the completed agreement. I urged him not to, as I felt then that the rug could be pulled out from under him on this one issue. I felt that we had not solved it and that we should wait for another day or two to have the press conference. But he was adamant.

Boone: I was right. Everyone arrived on time and my union friends tried to back off that early morning agreement. All the television and press were outside. George Bahrs became electric, wild with rage. The Mayor asked me what I wanted to do about it, and I asked him to cancel the waiting conference. "We can't give in on this thing. It's been an outrage for years, and it's intolerable if we're going to plan on any future."

Bahrs backed me all the way and really gave it to Gerry Spain. I mean gave it to him. The union caved for good.

We held the press conference without any signed document, but the Mayor carefully and in detail outlined the nature of the agreements. I take my hat off to him. He pinned it. And in all the years of his administration he has constantly interested himself in the whole cause of San Francisco's cultural life. I don't believe San Francisco has had a mayor at any time who has equaled him in this area.

The story of the negotiations would not be complete without a strong acknowledgment of the roles played by Mrs. Albert, Joe Scafidi and Larry Metcalf. Mrs. Albert represented the artistic side of the issues for us; Joe Scafidi, our management's view and Larry, the financial issues.

I think the strike might have run longer, but with Mr. Ehrlich's guidance the union and Association had signed a prior-to-strike agreement that the orchestra would play an already planned Japanese tour regardless of the state of negotiations.

Alastair and I went with the orchestra to Japan for that tour in May 1968. Agnes Albert joined us for part of it and our close friends, Dave and Virginia Pinkham, went the whole way, although we did detour a number of times to Hong Kong, to Bangkok and to various parts of Japan.

The underlying issues of that strike really involved people and job security. Let me repeat what I said earlier. In the final analysis, an orchestra is an artistic instrument, but it cannot be dealt with impersonally. It is made up of live people leading very personal lives. It's the "lives" problems that cause the difficulties. You can replace an ivory on a piano or you can put in a whole new key. You can replace a violin string, get another mouthpiece for a horn or a reed for a woodwind. You cannot treat human beings in the same way.

Yet in the pure creative sense, Harriet, the orchestra is an instrument, and the greater it is, the more nearly perfect the ensemble. The greater the conductor, the greater the interpretations; the greater the individual players, the greater the performances. So there is always a duality--the instrument, the individual. The solution only

Boone: comes when the orchestra as a whole wants the same thing for itself that the conductor and its Association wants. This growing-up process is hard--hard indeed.

Re-seating, Auditioning, Advancement

Nathan: Could I go back and ask some questions? Very briefly, what sort of cause is suitable, let's say, either for re-seating or for dismissal? Do I understand that if someone is a better player, as determined by audition, then a re-seating is indicated?

Boone: No, no, no. That's not correct. If I've given that impression, I have done a bad job.

First of all, there has to be a vacancy in order to call an audition. That vacancy can exist because of death, some form of illness that prevents future performance, or deterioration, as specified by the conductor. Thus, there are two factors governing dismissal or re-seating: an act of God or a conductor's determination. Some would say that God was acting in both cases.

Actually, if the conductor is a fine, sensitive artist, his perception of the individual performance is usually quite good, particularly if no politics are involved. The closer a musician is seated to the conductor, the more vivid the impression he makes on the conductor and the more sensitive is the relationship. This is particularly true of the strings. The other instruments are so clear and distinct in rehearsal and performance that distance from the conductor is not a factor.

During the recording of Bernstein's Romeo and Juliet, Ozawa took our principal violist through a particular passage three times. He felt the musician couldn't deliver the passage the way he wanted it. He completed the recording with another principal of the section. The tension over Ozawa's action was very high. That is the kind of issue that will lead a conductor to declare a re-seating requirement or request dismissal.

In the 1968 contract the conductor was required to declare dissatisfaction to all interested parties: musician, Association, union and orchestra committee, and then work with the musician for a period of six weeks before being granted the authority to re-seat or dismiss. The musician has much recourse. He can take his case to a grievance committee or beyond to arbitration. It takes some time for a conductor to have his way in the San Francisco orchestra.

Boone: One of the objectives of the union in the 1968 strike was to structure an automatic forward advancement. Any new performer must take his place in the very last row of his section and work his way forward. Our position was that you fill the chair, not the section. This is complex, depending both on the quality of the entire orchestra and traditions. Many European orchestras only fix the positions of the principal desk.

One important aspect of the 1968 auditions procedures has been changed. The blind screening has been eliminated after the initial audition, and the conductor does not attend the initial audition. Always the compromise! but there were sound reasons for the change.

An auditioner may possess characteristics detrimental to the whole of a performance, physical or otherwise. Also, the danger of a major mistake could occur with the original procedure. Case in point. One of the top clarinetists in the world joined us for the Japanese tour. Krips became wild to get him, and he became interested in leaving his eastern post to join us. He didn't want to, but was persuaded to go through the auditioning procedure. His point of objection was that one can attain a level of performing excellence that should eliminate the requirement. It is a valid point.

On audition day during the blind screen process the committee voted for him and Krips voted against him. Admittedly, the man performed a poor audition. It can happen. But what a disaster for everyone. It helped to eliminate the blind screening after the initial preliminary audition.

Nathan: I have another question. Does the head of a section have other responsibilities to or for the people in his section in addition to just, let us say, being a visible leader?

Boone: Yes. The section leader is responsible for the quality of his section. He has a responsibility to know if his section is performing up to par, is prepared for rehearsals, is or is not deteriorating, is maintaining the right stage decorum and on-stage appearance. In these areas he ought to be on the side of the conductor. There's a rub here. Just as the conductor will be accused of politics, section leaders often protect their own and are accused of the same tactics. Section leaders will influence against re-seating or dismissal out of friendship or a misplaced sense of loyalty. Whatever the conductor is accused of, the individual musician in the orchestra can be accused of, also.

The Krips Situation and Discussions with Ozawa

Nathan: I see. Now perhaps we ought to say a proper good-by to Maestro Krips.

Boone: I haven't even notified him yet! So let's discuss the whole subject now.

I told you earlier in this discussion that I felt a very keen responsibility to prevent another Jorda-type debacle in San Francisco. This was very real to me, and so from the outset of the Krips regime here, I was always en garde about his overall performance. Also, we had become fast, warm personal friends. I had no personal desire to see him do anything but triumph.

Apart from his difficulties with the orchestra and orchestral politics, Krips was delivering an achievement in San Francisco. The entire tone of the orchestra and its performance qualities were up. His discipline was clear. He was popular with our audiences and with San Francisco. Yet there was that nagging question of his lack of perception about contemporary music, his real feeling for it and his concentration upon his "own" repertoire. He had been awarded the coveted Mozart ring by the Austrian government, which was held by only five other truly great conductors--Toscanini, Boehm, Von Karajan, Bruno Walter, to mention four--and this served to focus his interest even further into his own milieu.

By studying ticket sales profiles carefully, I was able by the third year of Krips's leadership to establish the trend of the house. His Beethoven, Mahler, Bruckner and his great presentations drew very large houses, but his large houses were not as frequent as we wanted. They always reflected his programming. Additionally, our season ticket sales, from year to year, were holding at a static level. I felt I could foresee what would happen. A gradual, but inevitable audience decline, then concern, panic and a too-late action. This would be hurtful. At the end of his third year I was convinced that his and our futures required planning for a change.

I also told you earlier of his attitude about Seiji Ozawa, his conviction that he himself wouldn't live beyond seventy and that San Francisco would be his last permanent conducting post. With all of this in mind and with careful but highly guarded conversations with Joe Scafidi and Agnes Albert, we began preliminary conversations with Ronald Wilford about Seiji's own future plans. He was at that time conductor in Toronto.

Wilford was not exactly meticulous in his dealings with us, and I finally asked him to come to San Francisco for a real discussion, which we held in my home. To set out that discussion, I asked Wilford to put up or shut up--not a very kind expression, but it did seem that

Boone: strength was needed. I must say here that I had not been particularly pleased with the drive that Joe Scafidi was putting into his conversations with Wilford.

Wilford agreed to seriously undertake discussions with Seiji. With that agreement in hand I called a confidential meeting of the executive committee. Because of the nature of the meeting it was held at the St. Francis Hotel, and the reservation was made in a name other than that of the Symphony Association. I received authority in that meeting to proceed with negotiations. I have to say at that meeting that there was little optimism expressed by the committee. We planned a meeting with Ozawa and Wilford in Chicago to get on neutral ground, and Agnes, Joe and I spent two days there.

Seiji Ozawa is more sophisticated now, but he always was a man of quality. He is a genuine musician and, like Krips, music is his entire interest. It is too bad, in his case, that he has to do other than to make music. He is a man of a particular quality and a particular intensity and integrity. He is truly Japanese and retains his Japanese citizenship. He is short, slight, wiry and strong. He is Japanese-mannered. He has a broad face, a high forehead, dominated by his own style haircut and a quick, careful intelligence that is captivating and straightforward.

Seiji never dissembles. I have always been able to depend totally on his word and his commitments. He is devoted to athletics and, until he broke his finger playing soccer, was a consistent player of that sport. He swims, skis and loves tennis. He joined the California Tennis Club in San Francisco and took tennis lessons as often as he could.

The Chicago discussions were held mainly in the living room of Ronald Wilford's suite. They occupied the best part of two days. They were easy and informal, and we did the best we could to answer Seiji's questions. One of the things that concerned him in accepting the post in San Francisco involved Krips's feeling about it. He was disturbed when I told him that Krips had not been advised of these discussions. However, I could tell him honestly that Josef had always recommended him as his successor. That helped because he did want to feel that Krips wanted him. He said several times that he didn't want to take the post if Krips did not want him.

The only way to deal with any problem is to deal with it honestly, and I think Seiji realized that we wanted to make the change and that we wanted him, and he accepted the premise. He also wanted very much to know if the orchestra would welcome him and, more importantly, if the orchestra was ready for the changes he might want to make.

Boone: He had two other important questions: Was the Board of Governors ready to support him? Would the city itself react positively to his coming? Seiji's ambition is very clear. He wanted to and wants to make great music. He wanted and he wants a great orchestra. All of these were important, vital questions to him.

The first involved the orchestra's willingness to work with him, to cooperate with him and to understand his objectives for it. The second involved the Board's willingness to commit itself financially to an ambitious expansion program. The third concerned whether or not the symphony audiences would respond to a Japanese conductor. I have subsequently learned his sensitivity to his Japanese ancestry, citizenship and traditions. On the basis of every consideration we had been able to examine, we answered affirmatively.

The whole subject of Krips's attitude was one with which I was gambling. In my heart I knew that Josef would be crushed; in my heart I knew that we had to make a change in order to protect a great musician and his future and to provide the variety that San Francisco needed in its programming. Also, the opportunity of getting Ozawa was intensely challenging and exciting. And, the orchestra wanted him. Josef would have wanted Seiji to come to him as assistant conductor and gradually make the change. This was impossible. The actual thought of really leaving San Francisco was undoubtedly low in Josef's priorities.

We discussed in some detail with Wilford the kind of contract that should be given Ozawa and agreed on an initial three-year contract to commence with the 1969-1970 season year. I was particularly anxious to have Seiji appear in San Francisco during the preceding season as a principal guest conductor. Both Joe Scafidi and Agnes Albert were in total agreement. Therefore, part of the arrangement with Seiji provided that he would conduct the orchestra for six weeks in 1969. This would provide him with a fairly long view of the orchestra and its capabilities.

We concluded our discussions after dinner on the second night, and we all went for a walk on the lake shore at about 11:30. It was a warm and quiet evening and the skies were dark. Seiji asked if he could walk ahead with me alone. We did. He said,

I wish to ask a favor. I want San Francisco, but particularly the Board, to understand that I am still a student. It will be ten years before I am not a student, and I may be a student always. I wish to spend my time studying. I do not wish to spend my time at dinner parties or cocktail parties, and I would appreciate not being invited. I do not wish to hurt the feelings of your Board. Would you take care of that for me before I get there?

Boone: I did that, explaining it carefully to all of our Governors, who had been used to entertaining Josef and Mitzi quite extensively. I must also say that Seiji has lived up to that commitment. He goes virtually nowhere--twice only to mandatory receptions that I felt I had to have for him. He comes to the house alone to talk business. He will call for a tennis game. When he comes to the house, he wears Levi's, a sport shirt and open-toed or thonged slippers. His intensity remains as it has always been--high.

He entertains at home occasionally. Shoes are left at the front door; one sits on the floor, which is covered by white, heavy rugs; and his absolutely beautiful wife and most often her mother prepare the meals. His gatherings include his masseur, her obstetrician, her pediatrician, his doctor, close friends of a wide variety and always key members of the symphony staff, but never more than twenty or twenty-five.

One other report about our Chicago meeting. Fairly late that first night after we completed our discussions, he wanted to hear some blues and went alone. This restless roaming in the world of music is part of Seiji's life. This is how he found Corky Siegel and his Blues Band, which he took with him to New York to play with the New York Philharmonic in the world première of Corky's Concerto for Orchestra and Blues Band and brought to San Francisco for both performance and recording.

Nathan: Does he have sensitive feelings?

Boone: Can he be hurt? I should say so. All artists can and they can be hurt by the damndest things. You might not be aware of the hurt you're inflicting, but I long ago learned that you don't treat artists as you treat other people. I have always thought it took special care, tact and attention.

When we returned to San Francisco, the problem was how to notify Josef in the least hurtful way. Under the contract that then existed with Josef, only he had the right to select guest conductors. Formalistically, that is. I had retained Ozawa for six weeks of what would turn out to be Josef's last season without involving him in the decision at all. I knew this was going to be a problem.

Nathan: Did Seiji Ozawa have other positions at that time?

Boone: Oh yes: at Ravinia as conductor-in-chief and as conductor and musical director of the Toronto Symphony. He was also music adviser to the London Philharmonic. That's pretty good for a 32-year-old.

But to get back to Josef. I decided to write him a letter in my own hand, a communication I spent much time with. Then before I released it to him, I asked the entire Board to meet with me and read the

Boone: letter to them. I wanted opinions and suggestions. You must understand that I was devoted to Josef Krips and thought of him as a great conductor. I wanted to handle the problem with the least hurt possible. I will attach a copy of the letter to this discussion.

The Board cleared the letter. Then there was a long silence. Ultimately kind of an awesome silence. Finally, a letter from Mitzi. I shall attach this, also. She told me he was absolutely heartbroken and also wild with anger. It was so difficult for him to communicate with me that he couldn't do it at the time.

Our entire Board was sympathetic with Josef. He had brought something very special to all of us, and he had done the thing that we needed to have done. There was great respect and affection for Krips. All of music here and everywhere really owes a great debt to him. I dreaded my first meeting with him. Yet I was firm in my belief that I had done the right thing. When you know in your heart that you've really struggled and tried and strained to do it right, you have some kind of a detachment that meets your needs. What I really dreaded was seeing the pain in him. Mrs. Albert wanted to be present at that first discussion. I really would have preferred to meet him alone. She thought it important to be witness to the scene, and I also think she acted out of a protective feeling for me.

His physical appearance was very much like his appearance when he came to see me after the strike had been settled. The shoulders hunched; the face drawn down; and a total stiffness in his figure. I told him the truth: why I had done this and what I felt. Toward the end of my discussion I said,

Josef, you don't have a better friend than I am anywhere in the world. You will leave here a king. You will leave here a great victor. You will have achieved something tremendous. You will remain important in the world as you are now. I took an oath when you came that I would never let happen to you what happened to your predecessor, and Josef, I haven't; and you will discover that I have been your friend.

I think Josef wanted to believe that. I think he has reached that conclusion. He has continued to have a brilliant guest conducting career. He never did want another permanent orchestra. His fees are very large and he gets them. He conducts all over the world. He has married his young Baroness, Harriette Prochaska, and he has passed his seventieth birthday with flying colors.

His last season as regular conductor in San Francisco was a season-long tribute to Beethoven, and his audiences were enormous. This was very pleasing to him. We made him Conductor Emeritus and at his very

I know of few Bohemians who loved this club more than Josef Krips ... he talked about Bohemia all over the world. Few men benefited more from membership than he did. He gloried in our creative environment, in activities he observed and understood here, and, for him, in that rarest of our attributes-companionship and friendship. He tried very hard to give back to Bohemia in its own coin of the realm. Yet I feel that few Bohemians understood that his joy in his residence here was quietly counterbalanced by the devastating illness of his wife ... an illness that prevented her from accepting life on its own terms and kept her in the shadowy world of fear. I would like to tell you a little about him.

Josef was born in Vienna in 1902. His father was a doctor, and though Catholic was Jewish. His mother was a catholic and gentile. As with many great musicians his talent was perceivable from his earliest years. By the time he was six he was a full time choir boy, began studies at the Vienna Academy of Music and at thirteen was given his first violin. At fifteen, two years later, he was first violinist at the Vienna Volksopera. Very reminiscent of Pierre Monteux, who became a first violist at the same age ... in Paris.

He began studying conducting with one of the giants of the conducting art ... Felix Weingartner, who continued to exercise a profound influence on him for much of his earlier conducting life.

He conducted his first opera, The Masked Ball, when he was nineteen and his first full symphonic concert three months later. At twenty two years of age he was appointed chief conductor of the symphony in Auggis, Czechoslovakia and from that time on until his death at 72 years of age, he was a chief conductor both in Europe and the United States ... a truly remarkable achievement and career.

I knew Maestro as his president ... and you must understand that that was a very specific relationship. The first time we walked onto the stage of the Opera House together I had to go out first. Over my remonstrance he took my arm and literally physically sent me out saying in very audible tones, "You are the president ... you must always go first." Because of his unique attitude toward authority, he assumed a responsibility for communications with me that let me share the most intimate of his concerns, his joys, his angers, his frustrations.

Because of his Jewish father he was interned by the Nazis as they seized power in Austria, and was prevented from pursuing his musical career until the war was over in 1945. He worked on a food assembly line, and one of his positions was the slicing of pickles for canning purposes. Somehow, a mark of the man was that he nevertheless ate pickles for the rest of his life.

Perhaps his greatest contribution to Austria was the fact that immediately following the war he decided to put together on his own, the musical resources of his native Vienna. The Opera house was in ruins, its ceiling open to the skies and shards of glass still clinging to some of its windows. Each day he walked a total of seventeen miles to begin rehearsals of the Vienna Philharmonic and to find new artists for those that were missing. The Soviet occupiers became intensely interested in his work and gave him the authority to rebuild formally Vienna's historically famous musical life. Three months after he began his work the Vienna Philharmonic gave its first concert. The opera began its productions and all of this resulted in the reconstruction of Vienna's world famous opera house.

In San Francisco, Josef Krips was a man of immense energy. He held very strong opinions. He thought that American automobiles were the finest in the world and he drove our streets at impossible and dangerous speeds. He was many times stopped by our local police, and only once, and highly insulted, given a ticket. He held very strong views about our musical critics, and often our phone would ring at home at about six-thirty in the morning and he would say: "Mein Gott, have you read the review. He must be fired. Call Charles Thieriot." I must say though that he and that critic became over the years very good friends. He had very specific views about his orchestra ... our symphony. These views often contradicted the views of the orchestra, and consequently sparks off the tinder were easy to come by. He was autocratic to his finger tips, and yet he was a total trooper. Many times, gentlemen, that conductor walked out on the stage of the opera house with temperatures between 102 and 104 and performed a whole evening's concert.

When we took the orchestra to Japan for a tour in 1968, he counseled my wife that the only way to fly long distances was to stay awake the whole way, and then get a long and healthy sleep when you got there. Five minutes after we were off he was sound asleep. That trip took 25 hours ... the long run way in Honolulu was under repair and so we couldn't refuel there. We were diverted to Wake Island for refueling. Between Wake and Osaka a severe typhoon developed and all the airports in our approach area were closed. It became necessary for the Japanese government to open the airport at Nagoya without radar to get us down, and for us to take a three and a half hour taxi ride (provided by the government) to get to Osaka. The Japanese had planned a reception for us and by gosh they were going to give it anyway ... so at three thirty in the morning the orchestra and Josef Krips were received by the mayor and the governor and all the dignitaries of the area in a formal champagne reception. Krips wanted to call an accoustical rehearsal for 9:00 am. Only a threatened orchestral revolution

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prevented it. That night he and the orchestra opened the Osaka International Festival to great acclaim. I want you to know that he slept the whole way over in that plane, and slept the three and a half hours in that tossed taxi from Nagoya to Osaka.

He became very angry at me during the 1968 orchestral strike, refused to speak to me, and announced to several Bohemians in the bar in the cartoon room that I was worse than Hitler at his worse. He didn't have any compunction either in telling me that. The issue was his authority over the orchestra, and his failure to understand that the strike had been concluded with a point count system that the right amount of kept/control in his hands. The issue was auditions procedures.

He came to my home at his request, sat down in our library and said, "Why did you betray me?" It suddenly came over me in a flash that he didn't understand the point count system and had been embarrassed to discuss it with any one ... and according to his lights would only make that revelation to me.

I got two sheets from a bridge scores, and two pencils, and said, "Josef write down Krips, 1000 points. Now write down the number of men on the committee from the orchestra ... nine. Each man has a hundred points. Multiply nine times 100. What's the total." He said, "nine hundred." "Now," said I, "subtract nine hundred from a thousand, and what have you got?" "One hundred left." "Whose got the hundred?" "I have." "Well?" He got out of his chair, put out his hand and said, "I must go back to the club and tell them I was wrong. Phil, I apologize." And he did apologize to everyone he could find.

I know, because they told me.

The first time Josef Krips went to the Grove, he stayed at our camp. Across the river road from Zaca is the Band camp. At about ten o'clock, at breakfast,

Josef heard a quartet at work. He rose and said, "I must see those men." Down we went, across the road, and into an area back of the tents. Without any embarrassment and with total Bohemian relaxation he said, "Gentlemen, may I conduct you a little?" He said I want you to breathe with your playing. Music and breathing go together. Now, here we go. Now breathe (Pause). Now breathe. And so it went. Everyone had a good time, and when he finished there was a small crowd on the river road. And he laughed, happy as a youngster.

Musically, Krips represented a period ... a period in time, a period in musical philosophy. His world was the world of the Austrian Empire ... and his music was Mozart to Mahler and Bruckner. He was one of the great Beethoven, Mozart, Mahler and Bruckner interpreters. He used to say that Beethoven reaches heaven, but Mozart comes from heaven. He made literally hundreds of records on the world's greatest labels. In the last two years he recorded 13 of the Mozart Symphonies with the Concertgebouw in Amsterdam. On the 15th of this December, the Haffner (35) and the Jupiter (41) will be released in the United States.

One day Doug Dodge's daughter, Miriam, called me and asked if I could arrange a seat for her father in the Opera house on a certain Thursday afternoon. It was sold out, and Doug had become very interested in Josef as he observed him living at the club. Both Doug and his daughter attended that concert in Josef's box ... box A. From that point on until he died Doug Dodge never missed a Krips concert, and the two men became inseparable friends. A friendship that could only have been nourished in this club.

Josef Krips was convinced he wouldn't live beyond seventy years of age. He often talked to me of his successor in San Francisco. He felt San Francisco was the most beautiful and best known of all American cities. And who conducted in San Francisco had one of the world's most visible and important musical posts. He wanted only one

man to succeed him. He spent much time telling me why this one man was going to be the greatest conductor in the world. The man was, of course, Seiji Ozawa. He respected Seiji as a consummate^{er} artist, as a true musician, and a committed man of music. He introduced me to Seiji Ozawa long before I met him.

Josef became ill with cancer of the lung about a year ago. He had to cancel his weeks of concerts here last season. He seemed to be better and in the spring of this year he went to Paris and conducted a new production of Cosi Fan Tutti with the Paris Opera. I have read the reviews. They were superb.

He returned to his home ill, and spent the last few weeks of his life in the hospital in Geneva. I talked with him by phone just before he died.

Vienna, his native city, gave him a funeral service that combined all the affection and pride and magnificence^{ce} it could offer..... with the entire Vienna Philharmonic and the choruses of the Vienna Opera in performance. Earlier the Austrian government had presented him the Mozart Ring ... given only five times previously in its history. Toscannini, Boehm, Von Karajan, Bruno Walter and Fuertwangler.

Tonight, in our Symphony hall we will hear Mozart, Beethoven and Rimsky Korsakoff. Won't you join with us an evening of great enjoyment, and perhaps as we listen to our orchestra we may hear in particularly beautiful passages Josef's voice saying, Good gentlemen .. you are really breathing.

October 23, 1974

Dear Harrietta:

There seems so much to say to you...so much affection and concern and care to express to you. I have felt a true and deep sense of personal loss in Josef's going. A pang of missing when I heard that he was gone. I want you to know that I and we in this family felt a great love for him...for you...and for all of his years here. Beyond his gift to the orchestra and to the community was his personal self which was always so generous and open and warm and kind to this family...the children and Alastair and me.

I wish we could have been with you to help you through these difficult days. But you know that our thoughts and prayers were with you.

The newspapers and radio and television gave a great deal of attention to Josef's passing. At the Mass which was said for him last Friday at St. Ignatius, the television was present. I was distressed that I could not be there, but I was in New York or actually at that point, on my way home. Alastair was there, as were so many of your friends, and she felt that it was a beautiful tribute.

I think from the moment I first met Josef in San Francisco and later in New York a friendship that was to be enduring commenced. Always in our relationship to each other there was a particular quality, and even, Harrietta, in the few tense moments there was an underlying tone of trust, respect and affection.

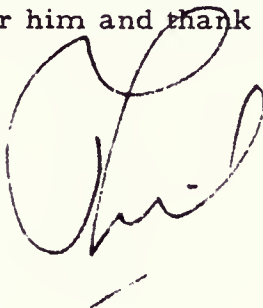
I have always felt that San Francisco meant a great deal to Josef. But Josef also meant a great deal to San Francisco. He gave it a dash, a vigor, a vitality, and a thrust that was desperately needed. And he did it with a spirit of joy.

I remember standing with him on the stage the first night he conducted. I handed him the baton, and he commenced the Star Spangled Banner...our national anthem. The power of the music nearly swept me off the stage. I shall never forget that...it was almost overwhelming.

Few men are privileged to rise brightly and to make an impression and make a contribution. Josef was eminently successful in both these attributes. In his music he made happiness for thousands and thousands of people...in his integrity and scholarliness he preserved the great traditions of the musical masters he loved so much. How fortunate he was, how blessed really, to find the treasures of his life and to know them. He had sorrow and he had tragedy, but he also had strength and hope and he had faith. Above all, he gave. This is the great gift, isn't it? To give. I think so.

I am glad that I could speak to him on the phone those few weeks ago. To hear his voice, even in a whisper, with the still conviction and the still giving. I know you remember.

It has been a great friendship for us, Harrietta, a great adventure with Josef...one that will last with us until we ourselves are gone. You were and are an indistinguishable part of the friendship and adventure. We love you as we loved him. We salute him and pray for him and thank him.

A handwritten signature in dark ink, appearing to be 'Philip', with a long horizontal stroke extending to the right.

Madame Josef Krips
Riant Chateau
1842 Teritet
Switzerland - Vaud

November 12, 1974

Dear Harrietta:

I thought you would like to have a Resolution which was passed by the San Francisco Art Commission at the conclusion of the last meeting, November 4, 1974.

This Resolution was offered in memory of Josef and I hope it will give you some sense of the continuing feeling of loss felt by San Francisco and its organizations.

My best love to you.

Sincerely,

Madame Josef Krips
Riant Chateau
1842 Teritet
Switzerland - Vaud

Enclosure



COMMISSION CITY AND COUNTY OF SAN FRANCISCO

11/7/74

Excerpt from minutes of the Art Commission regular monthly meeting of November 4, 1974.

Resolution #1974-141

WHEREAS, the Art Commission notes with profound regret the passing of Maestro Josef Krips, and

WHEREAS, the Art Commission wishes to honor him for his years of musical dedication and distinguished service to the San Francisco Community as Conductor and Musical Director of the San Francisco Symphony Orchestra in the years 1963 to 1970, and

WHEREAS, much of the current international status of the San Francisco Symphony Orchestra is a tribute to the musical genius and efforts of this fine artist,

Be it resolved, that this Commission, at its regular meeting of November 4, 1974, adjourns in his memory.

The above resolution was submitted by Commissioner Boone and seconded by Commissioner Martinez and met with the unanimous approval of the Commission.

Boone: last concert presented to him on stage an engraved, sterling silver baton, as we had done with Monteux.

There are often aspects of certain decisions that preclude the world from witness. It must be. There are certain objectives that must be kept from open scrutiny until they are ready naturally for disclosure. There is a delicacy, a dignity, a proper privacy that requires this privilege. You do the best you can and you must live with yourself. The move from Josef Krips to Seiji Ozawa was one of those decisions.

[Date of Interview: 25 January 1974]

Ozawa in San Francisco

Boone: Now, let us go to Ozawa.

The whole Ozawa experience set up a new set of conditions, a new environment for conductor, orchestra, manager, board and president. As I told you before, Ozawa was and is a private man. His second wife, Vera, a Eurasian who had a Russian father and Japanese mother, was also to quite an extent a private person. They lived and live on a fairly isolated level. Ozawa's devotion to his wife and to his children, Seira and Yubiosho, both born in San Francisco, is remarkable. Vera is tall, slender, dark haired, with a glowing, pale skin, that was often reminiscent of Doris Monteux. Her large eyes seem both brown and black. She is always attired in an avant-garde way and attracts instant attention. Her figure is superb. She is most often extensively made up, particularly around the eyes. There is about Vera a childlike simplicity--almost an obedience.

Their home is on Twin Peaks in the city, overlooking the Bay to the west, east and north, and as I said before, it is very Japanese in its internal presentation. Seiji is the total decision maker. He buys the groceries, makes decisions about the children and sets the tempo, style and pace within which they live. He takes his children, his wife, often his mother-in-law and two nurses wherever they go--all over the world.

A major difference between Josef and Seiji was and is Seiji's availability. Things have been difficult for our staff because of that availability factor, and yet when Seiji is ready to talk, be it midnight or two in the morning, he expects our people to be there.

Boone: A second difference is the painstaking attention to detail with which Seiji surrounds everything. Part of the Ozawa requirement is understanding his method of dealing with the orchestra as a whole and with the individual musicians. Ozawa will spend hours with an individual musician or with the orchestra committee at his home or in the Opera House. He will dissect and evaluate in the most sensitive manner the musician's responsibility and his performance characteristics. Ozawa takes considerable care in everything he does. He always wants to spend the same amount of time with staff members discussing the same things. He approaches programming in the same manner.

Am I giving the impression that handling Ozawa was a task? I want to. It has always been difficult. And yet he would be most discouraged and hurt if he really thought this was the case. It is simply that making music and managing it is all that is occupying his life, except for that passion about his family.

Another difference is his quickness of decision. Upon his arrival in San Francisco he gave me a list, which I wrote down, of the musicians that he thought ought to leave the orchestra and be replaced. He has never altered his opinion, and much of our time and his has been involved in endeavoring to work it out, particularly in the light of our contract.

Nathan: Did he develop that list from his previous experience here?

Boone: I received it at the end or toward the end of his first season. I want to make the point that Seiji is a very bright man, very penetrating, very sharp in his reactions. And by the way, that list or the existence of it is known to only about four of us.

Another point to be reiterated about Seiji is his Japaneseness. He is, as I said earlier, a mannered man, always the gentleman, always on the surface considerate. There is a tempo to this, and the tempo--his own--changed the orchestral relations with the conductor and the staff's relations with the conductor in the same way. That Japaneseness accounted for the immaculate attention to detail that he required from everyone and the manner or style in which he wanted response. Handling Seiji, then, was more time-consuming, more difficult and often more exasperating than the handling of Krips.

A fifth point was Seiji's underlying loyalty and his emotional attachments. Among those with great influence on him were Leonard Bernstein and Ronald Wilford. His dependence on Wilford's evaluations was remarkable. I also believe he placed a high value on our relationship and looked to me for a certain kind of strength and leadership for him.

Boone: A sixth point was his emotionalism. I had to learn about this. Josef could be very emotional, but it did not last. With Seiji a hurt or a viewpoint could simmer and simmer and explode in the most unexpected manner or place. He always had a deep appreciation of and affection for the Zellerbachs, Hana and Dave. It was Dave who gave him his first major guest conducting opportunity in America, and he never forgot that. He attended one Board of Governors meeting, and when Mrs. Zellerbach entered the room, he rose and went towards her, bowing in that perfect Japanese manner. No one else was accorded that treatment. He developed a deep affection for our staff, especially Joe Scafidi, Victor Wong and Bill Bernell, but particularly for Victor Wong. He once told me that he and Victor had become like brothers.

A seventh point was his extravagance. Whereas Josef was very careful with money, Seiji was prodigal in his spending and so far remains a relatively poor man. His concern over finances had its effect on the tensions within him.

An eighth point was his disregard for punctuality. His sense of responsibility towards being on time was literally nonexistent. Whereas Josef would be in the Opera House nearly an hour before concert time, Seiji always arrived at the last moment and sometimes late. If you were to meet Josef at twelve, he was there; Seiji, almost never. He would get there with profuse apologies, but you learned that he would be late.

Let me make points nine and ten together. He is a man of supreme intellect, devotion to musical fact, analytic brilliance and impartially honest on any question of musical integrity. It is these qualities that moderate all those other aspects, the lateness, the apparent lack of consideration, the single-mindedness; for finally, he exists in his own world. His concerts are superb musically, interpretationally and stylistically. He is a great, totally great musician.

There was one flaw that I became aware of partly because he told me about it. At one time he had problems with alcohol. He has it under control almost all of the time, and I have had personally very little experience with the bouts that occasionally take place.

Ozawa and the Push for Excellence

Boone: Ozawa's effect on the orchestra was over time dichotomous. His artistry and his perfection in conducting were perceived and appreciated. His ability to produce enormous audiences was recognized. His interest in each artist in the orchestra was known, and the time

Boone: spent on the orchestra's problems was manifest. His attempt to really communicate was felt.

But in San Francisco's case the insecurity of many members in the orchestra led to a perception that Ozawa was going to and had to make changes. The old bugaboo! His intimate understanding of the musicians and their capabilities was overwhelming and, therefore, threatening. This situation will continue to exist in the San Francisco Symphony until it finally grows up to face that ultimate question of excellence.

This particular problem transcends the normal authority conflict. It is inherent in a relationship between a man like Ozawa and a not totally secure orchestra. It is also inherent in any great conductor's primordial push toward total excellence. The sun rises and sinks, and nothing can alter that natural rhythm. Nothing can alter Ozawa's innate move toward musical perfection. Ozawa will not be happy in San Francisco unless he can make the moves he wants to and unless he feels the orchestra supports him in what, to his mind, should be a mutual objective.

I would like to make an aside here. Great orchestras can turn in poor performances, and less than great orchestras can rise to great performances, but a great orchestra has a median line of great performances despite less than great conductors. The converse is true of poorer orchestras. Men like Ozawa have to have great orchestras.

Unknown to any of us, prior to his arrival in San Francisco to open his first season as regular conductor, Seiji had for several years been suffering from neck pains and stiffness. He had sought help from chiropractors around the world and had most often won relief, sometimes fairly long lasting.

Just prior to his arrival, his father had passed away suddenly in Japan. He left San Francisco quickly, having arrived from Paris to begin his year here, and then returned after a tense three days to begin rehearsals late and to prepare for his opening. At some point during the first half of his first concert, he was severely stricken. He lay on the floor in pain during the intermission and finished his first concert with a partially paralyzed hand, resulting from a severely pinched nerve. Hospitalization. Traction. Over time this condition has seemed to come under control. He has been twice hospitalized here and often sleeps in his home in traction. He is vulnerable to these attacks and has to be careful of the amount of pressure he permits himself. I believe Seiji is fragile. He has a wiry, tough, well-muscled physique, but a vulnerable skeleton.

Boone: Seiji's conducting and its effects on the music he produces should be studied by any would-be conductor. He conducts into the music. He is bent toward the orchestra. His head is forward. He conducts it all. Nothing--no phrase, no passage, no nuance--escapes his physical involvement. He is part of every single rhythmic change, every change in expression, every entrance, every part of the music. This is demanding, but it is reflective of his total conducting commitment.

There are many well-known conductors who, in effect, let whole passages drift by content to let the orchestra meet its own demands. They move into climactic passages, into major rhythmic changes; the arms move, but the commitment is not total.

Ozawa's conducting discipline is demanding of his physical self. A concert is an exhausting experience for him. Musicians cannot help but respond to him. He never lets them down; he's with them all of the time. In the performance itself there is always a strong bond between him and the orchestra he is conducting. The concert-goer can always watch for himself. If the conductor has his feet flat on the podium, if his back is relatively straight, he is passively in control. If he is slightly on the balls of his feet, if he's bent forward, if his head is forward, if he's poised like a tennis player or a basketball player, then watch out because you're going to hear some music. The man is into it.

As I studied Ozawa, I saw developing that entirely different relationship with the orchestra. I felt that his long-term success with us would lie very much with the degree of control over it. I was sure that he needed to have as much personal exposure as possible with the orchestra to make his tenure workable.

He came over one Thanksgiving afternoon concerned about a re-seating situation. Traditionally, much of the detail and negotiating on these problems was done by Joe Scafidi and his staff and sometimes our lawyers. But, as he explained the problem, it was clear that he felt and perceived it in a very personal way.

I told him that neither the staff nor our legal people could solve it in the way he could, and that he ought to talk out the problems with his orchestra committee himself. He felt reluctant to do this. He had been told by Wilford, Scafidi and others to keep his distance. My view was the other:

Knowing the kind of man you are, I would call your people together and talk it out with them. I would do it alone. Your approach to problems is unique, and it is your own. You're going to always give it everything you've got. If you want to get it solved your way, then get into it.

He did. And it worked.

The Boston Offers and Three Requirements

Boone: In the fall of 1971 Joe Scafidi asked me if I would meet with him and Seiji in his office about 4:45 on a Saturday afternoon. All he told me was that it would be an important discussion. It was. Seiji had been offered the baton of the Boston Philharmonic. His contract with us at that point had two more years to run. I asked him how he felt about it. He told me he didn't want to accept, that he wanted to stay in San Francisco and that he had made a commitment here. He did say:

But I have to feel that if I stay here, certain things important to me can be realized, and there are three things. One is that I think we should record, but it's going to cost more money than we are spending now and it's going to cost more for about the next ten years. Secondly, I think we must go to Europe with this orchestra. It is important for morale; it will be important for record sales, but most important it will bring the orchestra together better. The orchestra will find a sense of pride in itself. That is very important. The third thing is that I want you to promise me that I will have access to you always. You are important to me and to this orchestra.

My view of his requests varied. I didn't want Seiji to go to Boston. He was performing miracles with us. We had had nothing like him before. I also knew that our expenses would continue to mount without any letup and that these increasing expenses were always a strain, not only on me, but on the staff, and certainly on the future. I knew, however, we must record. So, I committed. The big issue was the European tour. This would be a major expense of two or three hundred thousand dollars. I said, "We'll go."

So, the threat of Boston diminished. But, I knew that there would always be a threat from some direction and that it could come again from Boston. To hold Seiji this orchestra was going to have to become one of the very best.

We did go to Europe in 1973 and our tour was a great success. As I said earlier, the Bank of America and the Standard Oil Company of California helped us enormously with our expenses. We did begin to record.

In late November of 1972 Joe called me and asked me if I would meet Seiji at his house. Ronald Wilford was in town. Ron, by now, was president of Columbia Artists Management, but still retained his personal managership of Ozawa. Ozawa told me that at the conclusion

Boone: of his recent guest conducting stint in Boston, he had been asked to meet and talk with the president of the Boston Symphony Association. He was again offered the conductorship of the Boston Orchestra, but this time with a difference. Boston would agree to his being conductor of the San Francisco orchestra at the same time.

My heart went down. This was going to be tough. Boston is a great orchestra, one of the best-known in the world. Seiji was in his middle thirties. What a triumph for him! Two of the top American orchestras, one on each coast. My emotions were truly mingled, for San Francisco and for Seiji Ozawa.

One thing was absolutely clear, Seiji would have to alter his conducting life if he were to take two major posts. I was and am convinced that he is not the strongest of men, and I have described his difficulties with his neck. Dr. John Callendar, orthopedist, who was called to treat and to supervise Seiji, told me clearly that Seiji needed to restrain his life and couldn't maintain the schedule he had been used to. Now, Boston possibly added on top!

Several things became obvious in these discussions. (1) Seiji felt that Boston needed him. (I didn't understand the need until Talcott Banks, president of the Boston Orchestra, arrived in San Francisco.) (2) He was being advised to give up San Francisco altogether by a number of his eastern associates including Leonard Bernstein. Bernstein wanted him, apparently, to concentrate his American musical life on the American eastern seaboard. (3) Wilford wanted him to take the Boston offer, and of all influences on his musical life Wilford's has been the strongest.

The problem of how we should react to this was difficult. Personally, I did not want him to take the offer. This was a purely protective attitude for San Francisco. I was afraid that he would leave us once he had the Boston post for a while. I also felt that his health was not up to the addition of Boston while maintaining the worldwide schedule he was used to. But, I was convinced that if we fought hard and refused, for example, to agree, Seiji would take Boston and leave us when his present contract expired. We opted to accept a dual arrangement, and with considerable disappointment began discussions.

Talcott Banks and Carlos Mosely, general manager of the Boston Orchestra, came to San Francisco for a round of talks. They arrived with one viewpoint and left with another. Banks met first with me in my home and outlined his problem. The Boston Orchestra had been without a permanent conductor for several years. There was some deterioration in the orchestra. Its young permanent guest conductor, Michael Tilson Thomas, had not demonstrated his readiness for the principal post, and the orchestra itself was tensed over that situation. It was fed up with the principle of visiting guest conductors and it wanted Ozawa.

Boone: An orchestra committee had met with Banks and advised him that the situation had to change. There had to be a permanent conductor, and unless some action toward this end was forthcoming, the orchestra was prepared to go to the public via the media and charge him and the Boston Board with negligence. This committee asked him to seek Seiji's services. Obviously Banks was very concerned. He had been frank with Seiji about the situation when he had first talked with him. It is interesting that both orchestras wanted Ozawa when a conductorial change was in the offing.

It was clear to me in this first conversation with Banks that in his opinion the new arrangement with Ozawa had already been concluded. This, of course, was not so, but it did lead me once again to have suspicions about Ron Wilford's manipulations. I wanted to make clear to Banks the question of Seiji's health and reviewed the history of it. I have to say that I was fascinated with the situation that Banks described and was sympathetic to his dilemma.

Overlapping Seasons and an Infinity Contract

Boone: Seiji, Wilford, Mosely, Scafidi and I met that afternoon in Seiji's house. Seiji made it clear that he was not going to leave San Francisco, but instead would renew another three-year contract and would accept Boston's offer if its representatives understood and agreed to that. They did.

These were the broad decisions: Because Boston's season begins in September, ours in December or very late November, and Boston's ends in March, ours at the end of May, it would be easy for Seiji to handle his weeks in both communities without difficult overlap. Seiji would take no other American guest conducting assignments during his two-season engagements with Boston and San Francisco. This was a nod to the health problem. He would conduct overseas, in Europe and Japan, and he would record in other European cities only after the Boston and San Francisco seasons were finished. His Boston contract would commence with the renewal of his second three-year contract in San Francisco, and, therefore, he wouldn't begin to conduct in Boston until 1974.

Hanging was the question of the future beyond 1976, the terminal point of both three-year contracts. I take credit for the solution to this question because the idea was mine. We decided on an infinity contract, a contract involving both orchestras and Seiji, that would run without end unless any of the parties notified the others two years in advance of a termination notice. We shook hands

Boone: on this principle, although I was sure Boston was a reluctant partner. I believe that our Boston friends thought that Seiji would terminate San Francisco and instead had to recognize that he was deeply involved and committed to us. He loves the city and so does Vera. With this agreement in hand I knew that we had to get our musical picture right in San Francisco, and I thought we had time.

Ozawa and I have spoken several times about this agreement, and I am convinced it is his intention to continue with it. If this is true, it will be a great weight off my mind. However, unless San Francisco moves to the standards that he wants for it, this infinity contract will terminate. I am sure of it.

It is important for the reader of these pages to understand that with the advent of television in the United States in late 1940 a communication tilt developed in this country. The establishment of the television networks' headquarters in New York, in addition to the eastern location of our principal national periodicals, the major orchestras, the Metropolitan Opera and the great museums of New York, Boston, Philadelphia, Washington, D.C., and a little more west in Chicago, anchored an eastern media viewpoint. San Francisco and Los Angeles are a long way from that media center.

It is easy for any eastern critic to hear major orchestras, to attend opera and ballet, to visit major museums without leaving the eastern coast. Since the networks and the periodicals function at the headquarters level in the same area, the West has a much more difficult time establishing its leadership and gaining recognition of its excellence than do the eastern organizations. It follows that cultural stars will be more rapidly established in the eastern cultural environment than they will in ours. Thus, the seriousness of the issue over Ozawa and Boston. The tilt flows from the east to the west.

VII FRIENDSHIP, CULTURAL LIFE, AND POLITICS

Prentis Cobb Hale and Harold Zellerbach

Boone: I'd like to turn now to another phase of San Francisco's cultural life, and that is the interface between the cultural scene and the political scene. Two close friends of mine immediately come to mind, Prentis Hale and Harold Zellerbach. Both of these gentlemen have had a fine understanding of the political process, both have worked with me very closely and both are responsible for the enrichment of my own comprehensions.

Prentis, more of a contemporary than Harold, was a major influence in the development of the San Francisco Symphony Foundation, as I have described earlier. Although he was chairman of the U.S. Winter Olympics and president of the San Francisco Opera Association, his business interests have always involved retail merchandising. His counsel and his friendship and often his guidance have been invaluable to me and, therefore, to the San Francisco Symphony Association.

Harold Zellerbach, the second son of Isadore Zellerbach, founder of Crown Zellerbach Corporation along with his brother J.D., was deeply interested in the San Francisco Symphony Orchestra. He has also been a close, close friend, and to him also I owe much as does the Symphony. Both men introduced me to a clearer understanding of politics in San Francisco and to those holding various political offices.

San Francisco, a city of widely divergent ethnic cultures and many intensities and emotions, a peninsula community thus restricted in geographical area, has always taken a deep interest in its cultural institutions. This interest has often been expressed by the direct intervention in the labor difficulties of various cultural institutions of the then mayor. In most instances, however, a certain distance has separated the political leader from those who manage and sustain the major cultural institutions in the city.

Mayor Christopher and the Opera Negotiations

Boone: A classic story involves George Christopher, distinguished mayor during the fifties and early sixties, and Robert Watt Miller, president of the Opera Association. George told me the story himself. The Opera was strike-bound, the opening of the season was approaching and it looked as though the entire season would have to be canceled. Mayor Christopher asked Bob Miller to meet with him and the union leadership in his office in City Hall.

It happened to be the opening day for the San Francisco Giants. Bob Miller was a great baseball fan. The talks were not progressing well. Time was passing. Bob Miller asked to talk with the Mayor alone. They stepped into a private office and Bob said, "George, I've got to leave. I've got to go."

The Mayor was astonished and pointed out that they were in the very middle of the crucial talk.

Bob responded by saying, "Yes, but I've got to go."

"Where?"

"Well, I'm taking my daughter to lunch and the game."

"You can't be serious."

"Yes, I am. I told her I was going to take her and I am. I'm going to keep that date."

George told me that he was absolutely stunned. He called my union friend Pop Kennedy aside and told him that Miller was going to leave the discussions and take his daughter to the game.

Kennedy said, "You've got to be kidding. You mean he really is going to leave, that he's going to put this date with his daughter and the game ahead of this discussion?"

"I mean just that."

Long pause. Kennedy, "Well, if he feels that way about it, we'd better settle."

And they did. That story taught me a great deal.

It was George Christopher who asked me to become a member of the War Memorial Commission, the city commission that administers the buildings housing the Opera, Symphony and the San Francisco Museum of Art (modern), as well as our many veterans organizations.

Boone: I also knew George as a fellow bank director after he left City Hall. We were founder directors of Commonwealth National Bank. But it was Jack Shelley, who succeeded George, and Joe Alioto, the present mayor, with whom I became close.

Mayor Shelley's Lessons on the Labor Movement

Boone: Jack Shelley had been a congressman in Washington, D.C., for twenty years. He was a labor man, he knew labor and he had done a fine job in the Capitol. From the earliest days of my experience as Symphony president I turned to Jack Shelley to counsel and guide me on the Symphony's labor postures. I met Jack through Prentis Hale.

My discussions with Jack Shelley were interesting. Mostly in his home on a Saturday morning, we would talk about labor psychology and labor motivations. He told me about his life, about his labor struggles, about labor conflicts, one of which resulted in very nearly fatal injuries to him.

I gained from him an understanding that has helped and an attitude that has influenced me. I believe that from me he learned something about the arts, particularly about the Symphony and Opera in San Francisco--how they were run, who really carried the ball. We became fast friends. It was Jack Shelley who launched ill-fated Proposition B in 1964, a project to ensure San Francisco's continued cultural leadership in northern California, and who sponsored the appointment of a city-wide committee to inquire into the nature of that defeat and lay plans for the future.

The Zellerbach Family Fund, under the leadership of Harold Zellerbach, provided the funds for this project, which has proved to be of immense value. The study took nearly a year. It produced a number of unanimous recommendations which were presented to Mayor Shelley and to the Board of Supervisors. Jack Shelley withdrew from the next mayoralty race and its victory went to Joseph Alioto.

Mayor Alioto Acts on the Study Report

Boone: A vigorous, strong-faced, brilliant and intense man, a highly successful lawyer in private practice, Alioto was inaugurated on a Thursday morning. The next day I was invited to attend a meeting in his office called for the following Tuesday. The others who were invited and who attended the meeting were Prentis Hale, Wilson Meyer,

Boone: Harold Zellerbach and Frederick Campagnoli. The Mayor advised us he had read the Shelley report and wanted to lend the weight of his administration to it. "I want to do something about it, and I want you gentlemen to guide me as to how it should be done."

I was impressed and enthused. On the fifth day of his administration he committed himself and his strength to a project developed by his predecessor. This has been characteristic of Mayor Alioto in the years of his administration. Colorful, tough, quick, controversial, he has given the city and its culture a leadership not enjoyed before.

Two mayors in my time, Shelley and Alioto, have demonstrated a faith in and visible support for the cultural institutions of the city. The difference between the two is that Joseph Alioto, a talented violinist in his youth, has been personally devoted to and involved with the arts all of his life, with Jack Shelley, from his vantage point, opted for an interest and leadership that he, within himself, didn't possess. In both cases the beneficiaries have been the community and its people.

In any democratic institution there are always balances. In San Francisco there are three: the mayor, a board of supervisors and a chief administrative officer. It has been my experience that the board of supervisors is largely ignorant of the city's cultural institutions and often intolerant of their needs. This is surprising because so many of our supervisors are native to San Francisco.

To work with our eleven supervisors is time-consuming, awkward, often exasperating and difficult. There are exceptions, of course, and among those exceptions I must include in these last years Robert Mendelsohn, Ronald Pelosi and often Dorothy von Beroldingen. Harold Zellerbach had been a master in understanding the psychology and the handling of this diverse group.

The CAO, the Hotel Tax, and the Role of Government

Boone: The chief administrative officer for the last decade or longer has been Thomas Mellon, a gentleman I first knew in private business. He has been a great asset to the city, has exercised wise judgment and enjoys substantial respect. He also, like the Mayor, has been a major supporter of the cultural structure of the city. These two men together have proved formidable allies particularly in these times of confusion and indirection.

Boone: The chief administrative officer in San Francisco has substantial authority, and his appointment is a lifetime appointment or until the age of sixty-five. One of the powers exercised by him is the allocation of funds derived from our 6 percent hotel tax. Under Mellon, the city's major cultural entities have benefited handsomely from that hotel tax, and indeed, without that tax and his philosophy the progress that has been made would have been significantly slowed. Tom Mellon has been a man of rock-like integrity, perception and good humor. It will be a sad day when he departs from office.

As Symphony president I always conceived it my responsibility to meet with Tom Mellon and present to him personally the Symphony's appeal for tax funds. When I became president, the Symphony was receiving \$50,000 a year. When I left office, we were receiving \$250,000. The reports I presented were prepared by the Symphony staff, were carefully developed and as encompassing as possible. I found, to my surprise, that most of the applying organizations were making their presentations by mail.

This leads me to a theory. I have likened San Francisco to a cultural city-state, as were Venice, Florence, Rome, Paris and London, and as now in America are such centers as New York, Boston, Chicago and Los Angeles. If one examines the extent and degree of cultural institutions possessed by each of these communities, it is quickly apparent that the diversity, quality and numbers existing in these centers is staggering. The results are intense interests and enthusiasms, great generosity, local pride, splendid leadership. These are the cultural centers of America whether it be in art, music, ballet or opera. And this is where much of the future is. The competition between these communities for talent and financial support is intense.

San Francisco is such a city-state. It has provided tax support for its museums; it helps to support its Symphony not only by its hotel tax, but by a community-voted tax; it has built magnificent buildings for its arts, which have enjoyed the thriving and energetic support of its peoples since the city began. It is this particular community attitude that has lifted San Francisco to an eminent position on a world basis. It has given the city much of its leadership position and much of its preeminence. In effect, each of the American cultural city-states is a major resource for the country, for the community and for the world.

The drive, though, which began under Mayor Shelley's leadership, for additional cultural facilities ignited a debate which continues unceasingly and is finding its way into our state legislature and into the Congress of the country. It's a debate of the classes, and the opponents of such facilities contend that the great achievements in the creation of our museums, art institutions, ballets, opera

Boone: companies and symphonies have left the people's art behind and that the true cultural expression is to be found among the people and folk art. This is a large discussion, and it is not my intention to develop it in these pages.

But, at this writing the very center system of our cultural future is at stake. The trigger for the debate is the entrance of the government at all levels--community, state and national--into the cultural scene. And thus, in San Francisco Mayor Shelley set it off with his Proposition B.

I have been the founding president of the Partnership of the Arts in California and am now its chairman. The purpose of this organization, registered as a lobbying group, was hopefully to provide some guidance and direction to the state in taking its first steps toward some support of the arts. The California organization parallels a national organization of which I have also been an officer. What will eventuate from our existence is too early to tell, but we hope to provide some wisdom and some funneled experience that will be helpful.

The Money Problem

Boone: I'd like now to go to a subject that is paramount in the affairs of the Symphony and that is money. When I became president of the Symphony, it possessed about \$1 million of endowment funds. These monies reflected several trusts which were being managed by three different banks: Crocker, Wells Fargo and United California. Mortimer Fleishhacker, whom I have earlier described as being of great help to me, suggested in a phone call some months after my term of office began that we ought to take a good look at our financial picture and try to consolidate the management of our funds. He pointed out that a study of our financial transactions revealed that "one bank is buying as another bank is selling." Mortie's point was obvious, "We ought to get a uniform policy."

He was absolutely right, and with the help of Philip Ehrlich, Sr., we began to discuss the matter with the banks. They were most friendly and cooperative. Crocker was unable to make the adjustment that we sought because of the restrictions of the Morrison Trust, which it handled for us. But we did achieve a breakthrough, and the Wells Fargo investment management department became the policy instrument for the Symphony. We didn't get it done overnight, but we did get it done.

Boone: I enlarged the Finance Committee; we made certain legal adjustments, and with the great help of George Hale, an officer of the Wells Fargo Bank and a governor of the Symphony, the Symphony commenced a brand new, much more mature chapter in handling its funds. This was critically important as our endowment funds were growing rapidly.

In 1969 with the advent of the success of the Ford Foundation drive, the Bank of America entered our consortium and, subsequently, the Crocker Bank with the establishment of a new trust fund not bound by the restrictions of the Morrison Trust. This was a pioneering breakthrough, and the Symphony is in debt to the far-sightedness of Mortimer Fleishhacker. Wells Fargo, by the way, deserves credit for doing this work for us at a substantially reduced return.

Nathan: Maybe you can tell me if Mr. Fleishhacker is associated with Wells Fargo?

Boone: I forget whether he's on the Wells Board or not. I do know that he is a bank director, but there was no connection, in any case, with our move to Wells Fargo.

As time passed Mortie became increasingly interested in and involved with the future of the American Conservatory Theater (ACT) in San Francisco, and Larry Metcalf replaced him as chairman of the Finance Committee. Like Mortie, Larry made a substantial contribution to the financial management of the orchestra's funds and future.

In 1969 the national financial picture became uncertain with lower yields in the market place, inflated interest rates and a growing concern about the total financial future. The heyday was over, and the situation has not corrected itself yet. I was agonizing over increasing costs of Symphony maintenance, increasing union demands and the need for greater return on our money. Seiji was coming and we needed to be in far stronger condition than we were.

Larry recommended first to me and then to the Finance Committee that we ought to get 100 percent out of the market and 100 percent into high yield bonds. Get rid of the risk and increase the yield. We did and we increased our return by almost \$350,000 a year. Whereas we lost the opportunity to increase the value of our corpus, if indeed that opportunity existed at that time at all, we did make a major move that put us financially ahead at a critical time. A real contribution on Larry's part.

Nathan: Would you care to explain for what purpose this return is used? Is this for operating expenses?

Boone: Yes. Quite simply, if we are going to maintain a forward movement for the orchestra, if we are going to continue to attract finer musicians, if we are going to continuously improve the working conditions of the orchestra musicians, then we are going to need more money. I raised ticket prices every year that I was in office. Gently. We only assessed boxholders \$100 a ticket the last year of my administration. These increases in revenues could not offset our cost increases. Our ticket sales have never netted even half of our needed revenues. Our endowment fund revenues, therefore, become vitally important in helping us to close the gap each season between contributed monies, ticket sale revenues and tax monies.

I began my tenure with an annual budget of \$850,000. I ended with an annual budget in excess of \$4 million. It now approaches \$5 million. I began my tenure with approximately \$150,000 a season of contributed funds and ended in excess of \$500,000. Each year in the future we are going to have to raise in excess of \$1 million in order to meet the season's obligations. Therefore, to answer your question, these revenues were for operating expenses and they were vital.

VIII THE SAN FRANCISCO SYMPHONY IN THE SCHOOLS

Boone: Apart from the great pleasures that symphony orchestras provide to their audiences, there are many meaningful benefits for a community that possesses one. Among these must be included the impact on local education that a symphony orchestra can contribute. I have been told that the In-School Program of the San Francisco Symphony is probably the finest in the nation. Since I was intimately involved with its inception, I can testify to the amount of planning and preparation that went into its development.

For some time there had been a minimal interface between the Symphony and the San Francisco Unified School District. Joe Scafidi was looking for ways and means to intensify and develop the relationship.

Concerts at Hunters Point

Boone: At the same time in the late sixties, San Francisco faced its only (to date) black and white convulsion, much of which was centered in its Hunters Point district. I felt that perhaps the Symphony could help in some way, and, therefore, we decided to take the orchestra to Hunters Point and provide a free concert. The concert was given at Christmas time; we provided a Santa Claus; we sang Christmas hymns with the orchestra, and we gave a concert of exceptionally fine music.

There were several aspects of that concert that left an indelible impression on me. The neatness and cleanliness of the children attending, the responsibility and maturity of the aisle monitors, who were fifteen to sixteen years of age, and the atmosphere of attention and interest both on the part of the young people and their parents.

Boone: The concert was an experiment and we repeated it the following Christmas. This time there was considerable friction on the San Francisco State College campus, including the involvement of black attitudes, and, therefore, there was again a high degree of tension in the Hunters Point area.

I remember particularly two events at these concerts. At the first, a black man of about forty or forty-five came in the hall after the concert had started with about eight youngsters between the ages of nine and twelve. I was seated in the back and so heard his instructions clearly, "Put your asses on the chairs and don't move a muscle until I get back because, you little bastards, you're going to get this culture stuff if I have to drive it down your throats."

Not one of those youngsters did move a muscle until the concert was over. I wrote down the instructions they had received when I left the hall. I wanted to remember them.

The other episode the second year involved a younger adult named Brown, a leader of the black community. The police had issued a warrant for his arrest due to charges rising out of the San Francisco State affair, and his picture had been appearing in the local press. He had not been "found" by the date of the concert.

He came to that concert with his wife and his very young children. When it came time to sing the Christmas carols, we stood together and joined in. He encouraged the audience to sing by leading them with his arms in time with Krips. Several press photographs were taken during these moments. I asked him if he wasn't afraid of being picked up. He said back to me, "I think it's the most important thing that this orchestra's out here because I want my children to have this. I think it's necessary that we have this."

He was arrested the following Monday, by the way, and the Examiner did run a photograph of him singing the carols.

Mrs. Albert's Gift and Free Summer Music Training

Boone: The big impact on me, however, was the perception of the cultural gap separating these Hunters Point audiences from almost every audience I had known. It was too great to be permitted to continue. It had to be closed. The opportunity came. Agnes Albert called me on a Sunday and asked me to her home for an "important" discussion. She wanted to give money to the Symphony for educational purposes,

Boone: particularly for the young. We talked about Joe Scafidi's interest in some truly viable relationship with the School District, and we talked about my reactions to the Hunters Point concerts.

We decided to investigate the possibility of a "meaningful" tie-in with our school system. Weeks of conversations followed with Scafidi, Albert Renna, chairman of the music department of the school system, and with members of his staff. The final result was the creation of an In-School Program that has become a model for the country.

This is how it works. It has a "two phase" program. Every summer for six weeks a carefully designed musical course is provided in a city high school free to youngsters from the music classes of the public schools. Attendance is voluntary, but a sign-up and parental approval are mandatory. Two works of two composers, one traditional and one contemporary, are selected to provide the contrasting thematic material for the six-week session. The contemporary composer is in residence during the six weeks and usually represents an ethnic minority.

Courses are given in harmony, instrumentation, composition and performance. Instrumental training is excellent. A faculty of twenty-one to twenty-five is provided, partly by the School District and partly by the Symphony Association. The assistant conductor of the Symphony is responsible in conjunction with the faculty for the programming and for conducting the concerts that are given. Niklaus Wyss has been tremendously successful in this role.

Administrative matters are handled jointly by the School District and the Symphony Association. The Symphony has added administrative personnel to its staff for this function. Youngsters arrive at 8:30 a.m. and come from throughout the city. Enrollment has reached about a thousand students. Mrs. Albert chairs a city-wide citizens' committee that generally oversees the whole.

During the last two weeks of the session the entire Symphony orchestra comes to the high school, and on a one-to-one basis works with students and student groups on instrumental training and performance. The final week is devoted to performances of the San Francisco Symphony with the students. Each year a work is commissioned from the resident composer. So far these have included Chinese rock, Spanish-American music and a new clarinet concerto for symphony by W.C. Handy.

Parents are all invited to attend and audit the classes, and on the last day the community as a whole is invited free. The closing concert is usually attended by the mayor, members of the board of supervisors and others prominent in city and state government and education. The impact on both students and parents has been profound.

The Fall Program

Boone: The second phase is a fall program and involves the appearance of a fifty-four-member unit of the Symphony in six different public schools for one week each. During this week the same type of programming that was done during the summer months is presented, and each Friday night the orchestra performs a free concert for the neighborhood in which the high school is located. These high schools are located in the more depressed areas of San Francisco. Over eighteen thousand students attend these sessions during the fall phase.

This is a most sophisticated and complex program. It earns the same quality of attention from the School District and from the staff of the Symphony as any aspect of the Symphony's regular programming or any aspect of musical education in the public schools during the whole year. It has been attended by observers from throughout the country, has been televised for an hour-long special and much reported in the local and national press. It is one of the proudest achievements in the history of the San Francisco Symphony orchestra.

Nathan: Is the fall for high school-aged students and the summer for younger ones?

Boone: In the summertime the age bracket is nine through seventeen, in the fall all ages.

Mrs. Albert began this program with a gift of \$100,000. Subsequently, she has given \$1 million to permanently secure the program. Supplemental income is provided by the National Endowment for the Arts in matching funds, and more than \$100,000 a year are subscribed by local citizens and corporations for the matching grant. The annual costs of the program are about \$250,000. The Foremost McKesson Corporation now gives free milk each morning to the youngsters attending the summer sessions.

IX THE SYMPHONY: SOME OPERATING RELATIONSHIPS

President and General Manager

Boone: I want to talk now, Harriet, about my relationship with Joe Scafidi and a bit about how I perceive the president-general manager relationship in any symphony structure.

Joe Scafidi has worked for the Symphony about as long as I have been associated with it. We are almost identical in age. He has risen from usher to general manager of one of the ten finest orchestras in the United States. He was trained by a distinguished contributor to San Francisco's musical life, Howard Skinner. He has been affectionately regarded by many, many people, including myself. He has rendered yeoman service to the cause of the San Francisco Symphony. He is dedicated, generous, kind, concerned. The relationship between us, however, has been different from that probably existing between most general managers and presidents in the country.

Most presidents, as I have pointed out before, are short-term office holders, are serving because of a sense of community responsibility and comprehend their service as a stewardship. There are others, like myself, who perceive the opportunity of the presidency as a chance to make an important creative contribution, who understand and venerate the musical world and who strive to contribute lasting improvements for the orchestra and the Association. I was raised musically by such people--Leonora Wood Armsby and Howard Skinner. Also, there are those presidents who themselves are musical, who can perform on a musical instrument, who have enjoyed a good musical education and whose ear is capable of critical judgment. In these respects I think I qualify.

Almost any of these attributes can affect a relationship with a general manager, but when they are combined with years of experience with the organization itself, then the balance can become critical.

Boone: During the first five years of Joe's managership and my presidency, I believe he was content to let the balance of direction and authority rest with me. He probably had no other choice. I had made him general manager; I had established long-term objectives; I was reorganizing the board, and we were together experiencing new thrusts in the whole field of our labor relationships.

I used to worry about the Sunday afternoons with Krips at our home because Joe was not with us. I deliberately did not invite him each week because I felt he needed respite and because I thought his family needed him away from the problems of the Symphony. He always knew that he would be welcome. I still worried, however, because I knew he could feel that Krips and I could be setting policy without his input, which has always been valuable. We were not, and we discussed "business" affairs very seldom. Our conversation ran more to music in general and his lifelong experiences and judgments about performers, performances and other musical matters.

During the 1968 strike I believe I reached my fullest extent of authority and direction.

Conductor and General Manager

Boone: With the appointment of Ozawa, Joe and I began to enter a new relationship. I did not anticipate this, was not prepared for it and early on didn't even see it. I can characterize it this way. Joe wanted to establish his own leadership. He wanted to create a relationship with Seiji independent of mine and one that he never felt he enjoyed with Krips. In his effort to do this, he began to pull away not only from me, but from other relationships he had enjoyed with members of the board.

I particularly remember Agnes Albert's concern that as chairman of the Artistic Policy Committee, she found herself unable to reach Ozawa directly. It became necessary to go through Scafidi. I began to feel the separation most acutely in the area of our labor negotiations. More and more I felt Joe's insistence on guiding these negotiations with our legal people and with the orchestra and union, and I didn't like it.

I am dealing with the subject because underlying it is an extremely important principle, in fact, several principles:

1. The ultimate responsibility for the final product must lie, I believe, with the sponsoring organization. In the case of a symphony, its association.

Boone: 2. The quality of the product results from a closely established relationship between staff, who must be responsible for daily administrative decisions, and the chief executive and his advisors, who must be properly and effectively informed.

3. The responsibility for the flow of information outward lies with the staff. In other words, superb teamwork is necessary for a superb result. When any factors interfere with these relationships, deterioration sets in. With the arrival of Ozawa negative factors began to insert themselves into our picture.

In Joe's case his intense desire to build his own world, one that he could dominate, began to interfere with his staff relationships. In 1969, sensing these developments and yet unable to put my finger on them, I appointed a committee of three members of the board: David Plant, then executive vice-president; Lawrence Metcalf and Ransom Cook, to look into the whole problem of staff management and its effectiveness. The work was done, and an outside consultant, who spent six months on the evaluation, made a written report to the committee.

Board and Staff: Three Issues

Boone: The finished report established that the Symphony possessed one of the finest, if not the finest, cultural staff situations in the city. It was highlighted by strong loyalties within staff and by remarkable dedication to the orchestra and to the work to be done. The staff was not wanting, neither was Scafidi. Since the study was quite inclusive, it was impossible for me to find other means to express my concerns further. And yet, I knew that that report had failed to get its finger on three issues that were going to make things difficult at some point in the near future: (1) Scafidi's possessiveness, (2) staff resentment, which was bound to come, (3) a showdown of some degree between board (president) and staff.

I don't think my presidency was as effective as it should have been after Ozawa's arrival. I think the most important work I did was before he got to San Francisco. I feel if I had been able to lick the problem I am presenting, more effective, longer lasting results would have been obtained. The subtle drawing away or the subtle competition that began to exist is probably quite common. It really wraps itself around the issue of who is going to finally run the show. If presidents and boards are to be short termers, then I think the staff must be the central and authoritative organism.

Boone: If, however, the opposite condition exists, then the most carefully developed areas of authority must be clearly defined and maintained. The more dominating and involved the president, the more defensive, perhaps, the staff. The more creative leadership the president exerts, the less the staff can feel its own importance. So, the problem is real, and it is up to the leadership to sense this and establish the rules.

In our case no rupture has occurred to offset long-time trusts and friendships, and yet there was and has been a subtle erosion of team play. This development led to tragedy after I left my office, and I am sorry that I could not have dealt with it more decisively. I must caution that these problems will always exist with strong and creative leadership, and I can only plead for the necessary anticipation and resultant action.

An artistic organization reaches its apex when all its organisms are functioning in an intertwined way in an atmosphere of excitement and achievement, when all systems are joined by a happiness and a feeling of accomplishment, when everyone knows that he is contributing to the whole.

Succession to the Presidency

Boone: Now, Harriet, I think we are getting to the end of the story. In the fifth year of my leadership I began to give serious thought to stepping down. I was concerned about the future, about the leadership of the future and about staying in my position too long.

I talked with Richard Guggenhime, partner in a distinguished law firm and then chairman of the Board of Trustees of Stanford University, and asked him if he would take my position. He declined. I then talked with Lawrence Metcalf and he declined. I also talked with Ronald Wilford in New York, and he was most antagonistic to the thought of my resignation. His point was that only a few men in America knew how to run a symphony association, only these men produced great results and I was one of the few. Complimentary words, but he urged me not to resign. During one of these discussions Joe Scafidi was present. Nevertheless, I was determined to find the future for the orchestra and began to study quietly my own candidates for "tomorrow."

I found three: David N. Plant, a very successful president of the San Francisco Foundation; Charles Renfrew, an attorney about to become president of the Foundation; and Brayton Wilbur, Jr., a younger, but highly effective business executive, whose late father

Boone: had been a strong supporter of the Symphony, a member of its board for years and a great friend of mine. Like father like son; Brayton, Jr., had become very close to me, also. Meeting with these gentlemen singly and later en group, I determined that they would like to play significant roles in the future of the orchestra and that gave me much happiness and confidence.

David Plant became executive vice-president in 1969, and I began to expose him as well as I could to the processes of the organization. He was a splendid help to me as executive vice-president and took his new responsibilities seriously and carried them out well. As luck would have it, Charles Renfrew was appointed by President Nixon to the federal bench and that took him out of the running. He has remained a close friend to the Symphony, however, and continues to serve on its board.

By 1971 I was ready to resign, but my close friend, William H. Orrick, Jr., agreed to succeed Prentis Hale as president of the Opera Association. Because the two organizations share many problems and because Bill was new to his job, I agreed with him to remain as Symphony president one more year.

A sidelight to these decisions was a meeting I had with Ronald Wilford in my office the morning of Seiji's official first performance as new conductor of the San Francisco Symphony. I told him of my decision to retire in one or two years. He was angry and told me that if I left my post, Seiji would leave his. In a calmer mood, momentarily, he said that if I did step down he could predict that San Francisco would lose Seiji. He felt very strongly about the subject.

I must say this worried me, and I redoubled my efforts to see that the future was guaranteed by men ready to carry it forward, namely Dave Plant and Brayton Wilbur, Jr. It has always been in the back of my mind, though, that Wilford might carry out his threat.

Awarding Medals

Boone: Nevertheless, I was tired and I felt it was time. In 1972 I left my job with the Symphony. Thirty-two years of continuous work for the orchestra was ending. My presidency was helped beyond measure by those who gave unstintingly and totally unselfishly of themselves.

The day of my retirement I gave some medals, and I would like to say something about the recipients.

Boone: Philip S. Ehrlich, Sr. I have mentioned him several times before in this narrative. A distinguished lawyer, named by Boalt School of Law as one of its outstanding graduates and recipient of its gold medal, he early evidenced the quality of his interest and help. He taught me a great deal about unselfish giving, and he also taught me that I wasn't alone with my burdens. Tall, handsome, silver-haired, a man of quick and dominant attitudes, his perceptions and his aggressiveness served the cause of music well and truly.

Mrs. James Merrifield (Peggy Garland). Daughter of one of San Francisco's fine families, as well as the daughter of one of its most distinguished doctors, mother of four, Peggy's unflagging interest, imagination, continuing inventiveness and leadership gave unqualified support in many areas I would have found difficult to effectively perform. Peggy was a member of the Foundation's board originally, then assistant treasurer and a governor of the Association. One of the prettiest girls in our town.

Anna-Logan Upton (Mrs. John R.). Executive vice-president for Women's Activities, I have spoken of her earlier, also. A true friend, she lifted totally from my shoulders the myriads of details that surround the activities of our ladies. She was general director of the Black and White Ball, for years one of the most popular events in San Francisco, involving four separate major hotels. Charming, attractive, petite, willing chairman of many other events, organizer, leader, committed planner, she lifted from my shoulders the world of women--a big world in the arts--enabling me to deal more freely in those areas in which I had more expertise.

Agnes Albert (Mrs. Alexander). I have discussed Agnes and her contributions in many pages. I have also mentioned her closeness to me and to my family. A generous, warm and lovely lady.

Mrs. Louis Roselaar (Myra). Flashing black eyes, jet black hair, Viennese of accent, determined and strong, dependable beyond measure, Myra developed for the Symphony Association the Peninsula concert series. A woman of tremendous energy, she singlehandedly created this highly successful concert series, which ultimately resulted in the construction of the Calvin C. Flint Memorial Concert Hall on the campus of De Anza College at Cupertino, home now for the Symphony on the Peninsula. This valuable and profitable contribution enabled the Symphony Association to provide longer seasons, more employment and better wages. Truly one of the most important contributions in the history of the orchestra.

Harold Zellerbach. Slender, gentle, persistent, farseeing, planner and executive, Harold gave personal friendship, devotion and unflagging interest and support to the San Francisco Symphony orchestra. Like his brother J.D., Harold has believed in the importance of the orchestra and has been committed to its future.

Boone: Perhaps more than any other, Harold has seen the biggest picture, the brightest future, and has been the most unselfishly concerned.

Prentis Cobb Hale. I have talked about Prentis earlier. Intimate friend, counselor, fighter, indomitable, loyal and often fierce, he not only led the Opera, but he helped me to many and many a view and many and many a decision. In almost daily contact, he was the closest to me of all my advisors and certainly one of the broadest and most sophisticated. His reach was wide and long and his influence for the orchestra enormous. I have always missed his counsel since he left his Opera post.

George N. Hale, Jr. Huge, six feet six, dynamic, energetic almost beyond belief. His fine financial mind, his willingness always to counsel and to give his time, the results he achieved, his leadership as president of the Foundation and his experience in other cultural organizations gave me tremendous support. The strong financial position of the Symphony is in no small measure the result of his careful guidance.

Lawrence V. Metcalf. Friend of my college years, scion of one of California's great families, dedicated to both the cause and principles we both have served all these years, Larry has served as president of the Foundation, vice-president and treasurer of the Symphony Association, member of its executive committee and now its president. Perhaps more importantly for me, he has served as friend. Possessing an excellent quality of mind, a quiet and modest demeanor, a tough and determined character, his contributions are legion.

These were my medalists. Beyond the qualifications I have mentioned, the ultimate hallmark of their selection was a quality of generosity, a quality of being there, a quality of selfless interest that constantly encouraged me to my job, which was never onerous, but sometimes tiring and enervating.

I gave one final medal specially made by Shreves to my wife, to Alastair. It said, "First Lady - 1963-1972." On the reverse side was her name in diamonds. The words "First Lady" were, perhaps, too dramatic, and yet I don't really think so. From the earliest days of our difficulties with Mitzi Krips, to the endless parties she gave, to the hundreds of concerts she has attended, to the patience she has exhibited and to the best of all guidance she gave, I thought she deserved some public thanks.

Let me finish this story on a particular note. When I appointed the citizens committee for the In-School Program, over which Mrs. Albert presided so well, it was composed of Chinese, Japanese, Spanish-American, Negro, Protestant, Catholic and Jew. It came together from all over the city and from different walks of life. In

Boone: the years that I attended those meetings, it functioned in remarkable harmony. I was continually struck by the absence of friction and moved by the friendship and commitment that gave the committee a special character. In looking back over the experience of all these years and adding in the impression on me of that committee, I have to conclude that there is something that can be called upon in all people, a nobility, a richness, a beauty. It is something that is ignited from within that seems to set the best course, that provides the greatest inspiration, that moves the greatest generosity. It seems beyond self. I think when man is like this, he is nearest to God. He himself reaches his apogee; he does come closest to his heaven--on earth.

THE LIVELY ARTS

MUSIC with Alexander Fried



AFTER 10 years as symphony president Philip Boone will step aside because "longevity tends to breed weakness."

—Examiner photo by Fran Ortiz

[article continued on next page...]

Orchestrating A Success Story

PHILIP S. BOONE has resigned as Symphony Association president. Someone now should name him "Mr. San Francisco Symphony."

In 10 years in office, he and a hard-working board of governors he praises to the skies have built up a pace of progress as brilliant as any orchestra in the country. Or more so.

Why is he leaving?

"Longevity tends to breed weakness. There are good younger people among us. Give them a chance," is his answer.

Yet he thinks terms of office should not be too short or they won't give a new man enough time to learn deeply what he must learn to do.

Boone's successor will be David N. Plant, community-spirited businessman.

"I won't go away. I'll move to a new post as chairman of the board," Boone added, "and the new president will have all administrative powers."

Measured in artistic success and economics, the Boone symphony era has been astounding. In taking the presidency he found inspiration from his predecessor, the late J. D. Zellerbach.

In 1952 when Maitre Monteaux left, the symphony had a \$154,000 endowment. In late years, incredibly, the figure has reached nearly \$9 million.

"We're still working for more," said the articulate, steady-minded Boone, cigar in hand. "I've always had a goal of \$16 million, for lasting security. You have to have the funds to pay the bills, week by week, or where are you?"

"Now we're in an endowment drive for 17 first-chair positions in the personnel. That in itself amounts to \$4.5 million. We've received gifts of three chairs so far.

"Besides, our new income by bequest runs between \$200,000 and \$300,000 annually. We'll always need contributions. We're doing bigger things and that raises costs.

"Attendance at concerts is at an all-time high. So are Symphony Foundation dues. Players are on contract 49 weeks, a record. We play out of town more and are building our auxiliaries out there well. We've toured in Japan. Next spring we'll play in Europe."

Boone gives utmost credit for the orchestra's de-

velopment to the masterly, magnetic conductor Seiji Ozawa, and to Josef Krips before him.

Says Boone, "The crown of the symphony is its educational program — in autumn in-school concerts for thousands of students, and the six-week summer workshop for 700 picked student talents."

Besides applauding symphony board contribution and Federal aid for the school program Boone added: "Where else do you find a mayor who himself pays for a bus service to bring parents from neighborhoods to the Lowell High School concerts in which their own children study and perform, at times with adults?"

San Francisco "itself is a cultural institution," says Boone. Another basic creed of his is that "great cultural achievements come from the people. They are not something given to the people."

With all his devotion to symphony, Boone says, "You can't call me a musician."

"I studied piano from the age 6 to 14. I gave it up because I wanted to play ball. At UC I wrote popular show music. I love to hear fine music. You must do more than listen to it. You must HEAR it."

As students, Boone and a group of friends began buying a box for symphony concerts. They liked it. So did their dates.

Immediately an autonomous student Symphony Fund began to spread through dozens of campuses, with tactful symphony guidance and cut-price tickets.

"Since 1939 we've had a hundred thousand Forum subscribers. The number now is 4400. Think what this has done to spread symphony. It makes an enormous reservoir of strength, continuing often through three generations of a family."

Boone himself is a product of symphony democracy. He's a businessman in his early 50's. He was only 22 when the symphony made him a board member. He's been one ever since.

As president he's aware what is due a fine body of players — their pay, dignity, benefits, even high quality hotels on tour. During tough contract negotiations, he's been known to go home, think hard and frankly realize, "The orchestra is right!"

"It's harder to stay on top than be at the bottom; harder to maintain excellence," Boone says of the symphony's rise. "I still see betterment ahead."

Symphony Association Gets New Head

By Robert Commanday

In the informal spirit of a large family reunion, the San Francisco Symphony Association and Board of Governors met Thursday for an auspicious 50th annual meeting.

The focal point of the convention and recipient of honors and repeated applause was Philip S. Boone, who retired from the Association presidency after a decade in that office. In recognition of his achievements and his 34 years of service to the Association, Boone was elected to the newly created post of chairman of the Board of Governors.

With the words, "Welcome, Mr. President," Boone installed his successor, David N. Plant, director of the Plant Brothers Corporation. Plant has been the Symphony Association's executive vice president for administration and was president of the Symphony Foundation, 1968-70.

SUCCESS

The superlatives and congratulations flowed freely in the Sheraton-Palace Hotel's Rose Room and with good cause—announcements of the Symphony's continuing

success, growth and new achievements.

The endowment of the Orchestra's principal cello chair in honor of Boone was announced. This was established by an anonymous gift of \$250,000 from two members of the Board of Governors.

The Association's own main endowment which has grown from \$1 million to \$8 million in the past seven



DAVID PLANT
Successor

years, received another boost of \$110,000 through an anonymous gift.

In a series of brief, informal summaries of their official reports, Association officers and Joseph Scafidi, the Symphony's manager, described unparalleled growth on all fronts.

INCOME

Scafidi reported a total ticket income of \$1.5 million for 186 performances in the Opera House and the Marin, Cupertino and Berkeley series, in 1971-2. This reflected a 16 per cent increase over the previous year, and a 97 per cent of capacity attendance in the Opera House.

Subscription series sales for the forthcoming Opera House season are now 6 per cent ahead of any previous year, which indicates a possible "audience of sell-out proportions."

With income \$18,000 more than its approximately \$3

the Orchestra, music and guest artists amounts to two-thirds of the total expenses.

A new record in gift support, 9 per cent higher than last year, was reached by \$665,000 contributed by 6606 individuals, 176 corporations and 23 foundations. Included in this were 4036 gifts from Symphony Foundation members.

TRIO

The Association membership re-elected 22 governors to three-year memberships selected and three new governors, Rudolph J. Drews, chairman of the Board of Foremost-McKesson, Inc.; Richard B. Madden, president of Potlatch Forests, Inc.; and Mrs. Edward W. Scripps. Mrs. John D. Relfe and Dr. Ralph I. Dorfman, executive vice president of Syntex Research, were named to fill two-year and

one-year terms, respectively. Brayton L. Wilbur, vice president of Willis Co., was elected to succeed David Plant as the association's executive vice president. Former vice president Richard E. Guthrie was named governor emeritus.

Additional tribute was paid to Boone with the of, an antique china bowl a scroll signed by all governors. On his retirement Boone presented eight President's Medals to those most closely aided by Mrs. Alexander All George N. Hale Jr., Prov Cobb Hale, Mrs. James Merrifield Jr., Lawrence Metcalf, Mrs. Louis A. F laar, Mrs. John R. U and Harold Zellerbach. personal surprise, Boone presented his wife, Alas with a jeweled gold m lion.

million expenses, the Symphony Association ended its 1971-72 in the black, permitting some reduction of the accumulated deficit, reported vice president Lawrence Metcalf. The direct cost of

CAST (in order of appearance): Casare Angelotti, Allan Monk, Sacristan, Marius Rintzler, Mario Cavaradossi, Placido Domingo, Flora Tosca, Hans Janku, Baron Scarpia, Ingar Wikell, Spolella, Daniel Sullivan, Solenne, Lawrence Cooper, Voice of a shepherd, Robert Calvert, Jailer, San Francisco Boys Chorus, Mad Bacon, director. Conductor: Nino Sanzogno. Production: Jean-Pierre Ponnelle. Set designer: Jean-Pierre Ponnelle. Costume designer: Martin Schlumpf. Musical preparation: Allen Lewis. Final curtain at approximately 10:45.



THE PHILIP BOONES AND MAYOR ALIOTO AT AWARD CEREMONY

Leader of the San Francisco Symphony Association was given statuette

—Examiner photo by Bob Jones

Award to Philip Boone

Symphony Builder Honored

By William Flynn

Youthful Philip Boone dreamed of achieving greatness in The City when he contemplated the distance-misted skyline of San Francisco from his home in the Berkeley Hills a third of a century ago.

The dream came true yesterday when he was honored as one of the San Francisco men of his generation who have made a permanent and lasting contribution to the cultural excellence of his adopted city.

Symphony President

The symbol of his achievement was the St. Francis of Assisi Award, a stark, forceful bronze sculpted by An-

thony Stellan, of the patron saint of San Francisco.

The presentation was made by Mayor Alioto in recognition of Boone's leadership of the San Francisco Symphony Association which developed an orchestra, the Mayor said, now accepted and recognized for its quality throughout the world.

More than a score of Boone's friends and co-workers, his wife Alastair, and his children were present for the ceremonies in the Mayor's Office.

With lyrical fluency, Mayor Alioto reviewed Boone's stewardship of the musical organization that will visit the Soviet Union within a

few weeks, and summed up the popularity of the symphony in this meaningful fashion:

49s Outdrawn

"More people see and hear the symphony play than watch the 49ers."

In a more serious vein Mayor Alioto described the organization Boone and his predecessor, the late J. David Zellerbach, developed.

Both Boone and the Mayor took the occasion of the presentation of the award to boost another dream — the construction of a cultural center which both believe is necessary to maintain the quality of the performing arts.

Dining Hall

Earlier the award had been presented to the Rev. Alfred Boedecker, founder of St. Anthony's dining room that has served more than 10 million meals to the homeless, and penniless; Kurt Herbert Adler, general manager of the San Francisco Opera.

Typical achievements of the Boone tenure as president of the Symphony association include:

- An increase in the endowment fund from \$154,000 in 1952 to more than \$9 million. He hopes the fund eventually will reach a minimum of \$16 million so the association will have the "funds to pay the bills."

- An increase in attendance during the season that runs for 49 weeks of the year.

- Implementation of an educational program that provides concerts for students and summer workshops for students selected for talent in the field of music.

And with it all, Boone had exercised a bit of musical talent at one stage in his life.

"I studied piano from the age of 6 to 14," he said. "I gave it up because I wanted to play ball."

Music World

A New Role For Philip Boone

Robert Commanday

ORDINARILY the annual meeting of the San Francisco Symphony's Board of Governors would not be a source of notable news, but rather the scene of formal reports reviewing the accomplishments of the year and making some optimistic projections. Thursday's convocation will be more than a baccalaureate.

For one thing, we expect the announcement that either the Soviet officials have signed a contract enabling the Symphony to extend its European tour to that country, or that the Symphony will restrict its tour to the present Western European itinerary.

Another significant development has already been confirmed and will be announced. Philip S. Boone, president of the Symphony Association for the past nine years, is retiring from that post and becoming chairman of the board. David N. Plant becomes the new president. As anyone with half an ear to the Symphony knows, the growth of orchestra, in all aspects, its support and audience, during those years has been momentous. Such change is not simply a reflection of changing times. It comes from leadership. Leadership, aggressive, unstintingly devoted, is what Boone has provided.

★ ★ ★

WHEN HE CAME to the post in 1963, the Symphony was in sorry shape. Narrowly based financing was inadequate. Player morale was low. Their season was short, their contract below par. Many had neglected their skills and become musical liabilities; several were not good enough. Today, as is generally recognized, the contract, morale, level of skill and performance standard (frequently excellent) has progressed to a highly respectable point. New projects with far-reaching implications—notably the annual In-School Concerts and workshops and free community concerts—have been successfully established.

Each succeeding season has achieved new pre-season ticket sales marks until now the Symphony is almost sold out in advance!

Credit Josef Krips and then Seiji Ozawa for the musical growth and for exciting the audience, by all means. Without the support created under Boone's leadership, however, this could not have happened. It is also more than starting and building the money flow, which is the president's first responsibility. It is the creation of a climate and attitude that makes the fund come in.

★ ★ ★

BOONE, 54, is by profession an advertising executive (Dancer-Fitzgerald-Sample), by career, a man dedicated to the Symphony ever since his college days. As a student at the University of California, Berkeley, together with a colleague at Stanford, he initiated the Symphony Forum, in 1939, the plan by which college students purchase special subscriptions. Most of the Wednesday night crowd is now this audience. Its alumni have become the Symphony regulars. He was elected to the Symphony's Board at the age of 22.

After he became later established in the business world, Boone succeeded his mentor, J. D. Zellerbach, to the presidency and began realizing his ambitions for the Symphony. I have not always agreed with his point of view, and most particularly have criticized his competitive zeal, his unrealistic wish to absorb the Oakland Symphony and his short-sighted belief that the area can only support one major orchestra. But Boone's strengths always have been something to respect. As a kind of super-manager, he met with some success in creating a direct dialogue with the musicians and won their trust at a critical point of their disenchantment.

His toughest decision was the changing of musical directorship. The long, uncertain negotiations with Ozawa, perhaps unavoidable; the hurt to Krips' feelings. The hard decision was made and stands on the record of the results. Similarly, the decision to change concertmasters.

★ ★ ★

NOW AS BOONE assumes the position of chairman of the board, it is difficult to imagine that he will step aside and not continue to influence policy actively. His optimistic advertising man's outlook and "bullish" prognoses will serve an encouraging role. We can expect that he will now concentrate on long-range projects like the Partnership for the Arts in California, for which he is chairman, and the Performing Arts Center, which he serves as chairman.

Hopefully, with his unswerving commitment to the Symphony at heart, he will strive for a genuine Symphony Hall against the pressures to build a multi-purpose theater. With our thanks and congratulations, we wish him well in his new role with the Symphony Association.

San Francisco Examiner

Friday, October 13, 1972

EDITORIALS

☆☆☆

Boone's Decade

NEXT WEEK Philip S. Boone will conclude 10 years as president of the San Francisco Symphony Association. It has been a decade of tireless work, dedication and above all, a determination to see the San Francisco symphony in the first line of American orchestras.

The results have been magnificent.

One of the essentials of a ranking symphony is that it provide continuity of employment to attract and keep musicians of quality. That San Francisco now does, with 49 weeks of work.

The endowment has grown to \$9 million, annual paid attendance approaches half a million, in-school programs instruct thousands of San Francisco children, the first recording since 1960 has been pressed and, as a sure sign of stature, this spring will see the orchestra on its first European tour.

Accomplishments like these cannot be made without the existence of a strong civic spirit, encouraged and guided by a leader who is willing to sacrifice much of his own time, energy and private interests. Boone filled that role with eminence.



Robert P. Commanday



Alexander Fried
1975

[Date of Interview: 26 April 1974. Alexander Fried and Robert Commanday with Philip Boone]

X CONVERSATION WITH THE CRITICS

Purpose of the Session

Commanday: [Referring to a list of topics covered in the preceding seven Boone interviews] There are very sensitive areas discussed in here. I'm sure you've touched on many things that haven't gotten into the public knowledge and maybe are not even known to many members of the board. So, the question is, "At what point does it become history and available for general dissemination?" If it goes into The Bancroft Library, then presumably it's a resource for writers and students of the problem to investigate.

Boone: That's correct.

Commanday: So that it's difficult for us to know what is privileged at this point in history and what is public property.

Fried: Let's wait until this question comes up specifically.

Commanday: All right.

Boone: Let me just say once again so we're on tape on this, that it's a very ego-satisfying experience to talk about yourself as much as I have done in the last several months. Truthfully, during this thing I began to become uncomfortable because nobody was challenging what I was telling this tape, just how I saw it; or suggesting, and that just is not all accurate. So, I discussed with Mrs. Nathan the thought of doing this [turning to Nathan] (and I think, as I recall it, you wanted to clear it and it was cleared). I was hoping that you two [Fried and Commanday] would come here, in effect, in an adversary position, or at least in a challenging or questioning position, and I want it to be as open as I've been on the tape. At this point, whatever happened, I want to lay it on the line according to the ability that I have to tell the truth, because some day somebody will listen to this if it's only one of my children. Even they might not.

Commanday: When things begin to get sensitive in the subject area begins, I suppose, really with the period of Jorda and the succession by Krips and Krips's succession by Ozawa. That's where things began to get ticklish, although I am sure that with Monteux and Mrs. Monteux there are also sensitive questions, but that's almost old history now.

Fried: They weren't so old at the time. It was the year when we went to the first concert and saw unfamiliar faces among the musicians, though we knew the musicians were familiar. It turned out that some of them had acquired toupees in the interim. The word went around that Mrs. Monteux had said the orchestra would look better and younger if there weren't so many bald people in it. [Laughter] But I could give you a list of some of those who responded to this crisis. It caused laughter, but nothing much besides.

Commanday: You know, it might be an interesting way to organize this for us to go in a reverse direction chronologically, starting with the most recent past and working our way backwards.

Boone: Any way you like.

Commanday: Otherwise we can get bogged down in these fascinating chapters of fifteen and twenty years ago and never wind up with the present.

Fried: I would like to have the right, though, from time to time maybe to refer to things much earlier, you know, as commentary.

Commanday: Sure.

Fried: Instead of beginning all at the beginning and being all in the old stuff and starting at the end and being only in the new stuff. There are times that there'd be a reflection relating, I think, in memory.

The Ozawa Era

Commanday: Dealing with the Ozawa issue, first, or maybe the Ozawa era, I should say, first: You were instrumental in negotiating with him to bring him here and, the way I understood it, negotiations really began in the summertime.

Boone: They concluded in the summertime. They concluded because we walked along Lake Michigan at night, about twelve-thirty or twelve o'clock, when we had completed two days of discussions in Chicago. I know it was summer because I remember the warmth of

Boone: the night and the fact that we could all walk down there. There were five of us. It actually began though, Bob, about two and a half years before. It was not so much a matter of negotiating with Ozawa as it was negotiating with Ronald Wilford, now president of Columbia Artists Management, and at that time not, but acting as Ozawa's agent, which he still does.

Commanday: But Krips really didn't know any of this until well into his season.

Boone: Not at all.

Commanday: That is to say, well, did he know about it before it was realeased? The newspapers were on strike, I think, in March of that year and it came out over KQED news broadcasts.

Boone: You mean it came out over KQED that we had hired Ozawa?

Commanday: Right. But that was when the news broke because the newspapers were on strike. But did Krips know about it prior to that release to the public?

Boone: No, he didn't. I've dealt with this subject at great length and I've also dealt with the subject of how are you ethical in the use of power and how do you do it right. I tried to conclude--because this happens to you in your life and your business and everything you do--how are you a moral man while you're either damaging someone or hurting someone or whatever? Three things I would like to say about it.

The Jorda experience had a profound effect on my sense of justice and I took a private oath to myself that no conductor here would ever be damaged as I thought he was. I personally think it affected his whole career. So, when I became the president of the institution, I felt that at least as long as I was there, I was not going to permit this to happen again.

Now, one of the criteria that I thought I had to examine was the audience attendance and I really studied those figures carefully. I studied the categories of figures, the number of box seats, the number of grand tier seats, balcony seats, dress circle, and orchestra, to see what was happening.

The other thing that I did was to take a hard look at the programming and try to relate the programs to the attendance. I became concerned that Krips, in the final analysis, was going to provide San Francisco with a view of music. None of you felt he was particularly successful in his contemporary selections or in his contemporary presentation. I sat a number of times with men

Boone: from other parts of the United States, not only other critics but other artists, up there in Box C and would have them comment to me on how he was introducing a première of something.

I began to feel that I wanted to live up to my word to myself, which was really my word to him or anybody that would have been in his place; and, secondly, I had to be responsible for the security of the orchestra and the Association, in that sense. Mitzi was alive in this whole period and not yet ill, although mentally very ill, which is a whole story in itself that I dealt with in the interviews in great depth. And Josef always felt that he would never live beyond seventy. He used to tell me that all the time. He didn't think he would live beyond seventy years of age. He spent a lot of time talking about his successor and he used to come to our house every solitary Sunday afternoon without fail. I had five children and a lovely wife and friends and he would arrive and he'd have two gin and tonics and then he'd go. He'd bring Mitzi and the present Mrs. Krips, Henrietta, and they'd sit there and all sorts of people would come in. It was marvelous. He was a most gracious, warm, friendly, giving person. He'd sit and talk music for an hour and have his two gins and we'd go out to dinner and that was the end of it. He would go on his own way.

Many, many times--I don't mean ten times; I mean fifty times--he talked about succession. He talked about his sense that he would never have another permanent orchestra ever and that one of his obligations was to constantly associate with me and instruct me about his successor. Over and over and over again he talked about Ozawa. He said that he'd examined Colin Davis and Zubin Mehta and Claudio Abbado and all of these fellows and why he thought that Ozawa was the finest artist and would be the most distinguished conductor.

Now, I think he felt that what should happen is that Ozawa would come and work with him for two or three years and there would be that transition, but I knew that was impossible. I want to say again, as I did at the time--I want to reestablish the fact that Josef constantly talked about Ozawa as the person.

Now, Wilford is a fellow whom I respect pretty much because I think he's tough and I think he's sharp and I think he's very protective of his talent and particularly protective of this man; not only because I think he's devoted to Ozawa, but I think so much rides for his company on the Ozawa relationship. I think Bernstein--I know he has a major influence in there--and other orchestras were all interested in this fellow. So, Wilford had to handle the property with care and I found him difficult to pin down truly about Ozawa.

Boone: Finally, he came to San Francisco and we had a showdown in my living room. My wife was there and Mrs. Albert was there and it was not ugly, but it was very strong. I told him that if he would not declare Ozawa that we were going to have to go elsewhere. I meant it and I really meant business about it, and then it moved.

Now, Ozawa had some concerns, and I hadn't met him. I'd met him when he was here guest conducting, but never in a real conversation. He was very concerned about Krips. He was very concerned to protect Josef. He didn't want to be responsible for Josef's being, let's say, dismissed--if he, in effect, would be the cause--not one bit! We got to Chicago--and we went in there not under assumed names, but we certainly went under wraps--and there were Wilford and Ozawa and Joe Scafidi and Mrs. Albert and myself. We spent two days on that thing and one of the early and long sessions was Ozawa saying, Seiji saying, "And what does Maestro Krips really think about this?"

I told him this much of the truth. I said to him that throughout his career in San Francisco, Krips had recommended that he should come, and that Krips would be most pleased with Ozawa as his successor. Now, at no point did I say to Ozawa, "He doesn't know," and at no point did Ozawa lean to me and say, "Does he know that you are here?" So, whether there was a consciousness on both sides or not, I can't answer that question. That final question wasn't asked, so I was never placed in that position and I can tell you however that had he asked me directly, I would have told him the truth, "No, he doesn't know I'm here."

Commanday: Whether or not Ozawa would have considered this arrangement, was there ever consideration given to a complementary relationship of both Krips and Ozawa--

Boone: Simultaneously?

Commanday: Of sharing or co-directing?

Boone: No.

Commanday: There never was?

Boone: Never was.

Commanday: I don't know whether Ozawa would have accepted that or not, but--

Boone: I wouldn't have accepted it, if you want to consider that I had the authority. I didn't think it was right and I repeat to you that I was concerned that Krips would suffer here. That Jorda thing still rankles and, I think, was wrong. Regardless of his merits as a conductor, he was given that renewal contract in the

- Boone: middle of the difficulties. That never, in my opinion, should have been done. It anchored down the tragedy. There was no mobility. There was no way for anybody to move after that.
- Fried: It was for five years.
- Boone: That's right. The problem then became to notify Josef when this was done.
- Commanday: But the actuality was, as I interpreted it one evening after a concert, back in his dressing room shortly after he had learned that Ozawa was going to be his successor and that it had already been committed, there was no mistaking Krips's hurt. He was terribly upset and really felt betrayed. I suppose part of it was--one can't second guess whether he was more hurt because he wasn't made aware of it as it was happening--that it was sprung so quickly, or whether fundamentally because he didn't want to give up the orchestra at that point and that he hadn't felt that he'd fulfilled what he'd set out to do yet and was out sooner than he had hoped. It may have been a combination of those things, but it's the only time I have ever seen him in a complete dither. He has the capacity for accepting what is in a very positive way. Whether he rationalizes his feelings internally or may internally feel differently, he always gives the impression of being on top of the situation. This was the only time I ever saw him completely falling apart.
- Boone: He didn't acknowledge my letter of notification to him for several, well, two months anyway. But Mitzi wrote me and told me of his hurt and his rage.

You must remember that I always had a lot of counsel, that I wasn't some island up here all by myself, and I think I have tried to stress that all through these things, I relied on and got the best advice that was available to me and I was sensitive to it and respectful of it. So, in all of this, I had a lot of people making decisions. The whole executive committee was aware of it. Scafidi was at my side. Mrs. Albert was at my side. A lot of people were involved in this.

But there was one thing that I wanted to do and that is I wanted Ozawa to come the year before and have six weeks with this orchestra, to learn to know them really. Krips really got sore at that because, under his contract, he has and every conductor has, the right to select the guest conductors, the musical compositions. I abrogated that and took it from him; and neither Ozawa, I don't think, nor Wilford questioned that at the time. Anyway, nothing was said about it. Josef at least said that was infuriating to him and he told me that was far worse than the fact that he was giving up the orchestra.

Boone: I think that Krips had the happiest years of his life ever in San Francisco. I think he would have bought a home here and finished his life here, and retired here. That's what I think. I think he felt secure and that he belonged.

Commanday: The odd thing, of course, is that Ronald Wilford also represented Krips.

Boone: That's right.

Commanday: And, so, there Wilford was in a peculiar position of keeping it secret from one of his clients.

Boone: Josef asked me about that.

Commanday: While he was dealing for the other one, while he was putting one in the place of the other. And I just think that also is a sticky issue.

The Cycle for Conductors

Fried: There's a more fundamental sticky issue or a problem about the thing. As far as Krips was concerned, he was very successful here. He probably would not have been successful at the same level and intensity continually because that isn't the way orchestras and conductors live. Somewhere along the line, a split has to occur.

Now, in his case, the change, however approached--he may have spoken of it as anybody else did--represented an ending for him and a shutting off from the future. When he should sit down and think about this coolly, he would think about it hotly [laughter] because he was bound to think, "That's not what I meant," or, "That's not what I want." Anybody in his place would want to continue and then see what was what.

On the other hand, the orchestra had in its hands a young conductor of most extraordinary qualities, in his ability and his personality, his magnetism, and his genius for success, among other things. If he had been guarded, shielded, I mean, held away from the natural course of events, he could easily himself or through his manager have thought, "Well, I'm this age now and if we hang around like this, I'll be a kind of subsidiary or a corollary conductor and the years are passing when I will not be in full gear in the progress of my career."

So it's very hard for me to see how anybody could take just a--how shall we say?--totally compassionate, unquestionably compassionate

Fried: attitude about Krips's situation. For one thing, he was healthy and he was full of vigor and he had more contacts with the world for further opportunities than ever before in his life. He wasn't being pushed out the door to be helpless or to be bereft of his career. In a different form, it would continue. So, I don't know what other conclusion anybody could come to. One basic thought in my mind is: The time marches on and big things come to an end, and there was Krips at that end of the cycle and Ozawa was at the other side, waiting for the beginning to be really a full-fledged beginning.

Boone: Al, let me ask you both. I felt, and I still feel, that a number of good things happened. Josef left this city with the respect of the city, in my opinion. He certainly finally left as a dear and devoted friend of mine, which he remains to this day, and I explained everything that I've said to you to him. I held nothing back. I told him exactly why I had made the decision, and it finally was mine, and what I thought it was going to do for him. I remember I said, "I am your best friend. You will go out of here an emperor and they'll want you all over the world." And this has all been proven to be the case. He can guest conduct as much as he wants. He's got a huge income. And it seems to me that a net gain was achieved. We got a fine young conductor. Krips left with great dignity. He left with an unimpaired reputation. He never lost the audience. In his last year, that Beethoven Festival was the biggest year we ever had here and that was carefully contrived to give him his very seat of excellence and the place was jammed. So, it seemed it worked.

He was deeply hurt and I was concerned over the hurt. He was outraged. I wasn't so concerned about the outrage.

Communication with Musicians

Boone: And one factor neither one of you have asked me--there was a fourth factor in the original decision. Josef's relationships with the orchestra were very poor and there were very serious pressure points there. They weren't easy; they were tough and that tension would just slowly be coming up.

Commanday: It's a curious point because one question that I was going to come to was this whole problem of communications with the musicians in the orchestra. During this crisis point, there was this one very bad moment of crisis that turned on the dissatisfaction with Krips, with the audition system, with Krachmalnick the concertmaster; and the players were seething. I remember that you had them to your house, or some of them came to your house and you had to--

Boone: For the first time.

Commanday: Yes. For the first time, the president of the Symphony Association had a very direct contact with the players and you, at the time, hoped that it would be a continuing channel that would continue from that point onward. Now, I think that was very important and, of course, it relates to each conductor because each conductor will relate to his musicians differently and there will be different needs in this respect. And with Krips and his style, there was an aloofness, one kind of aloofness.

Now, we've moved into another era, another personality, and the curious thing is that there is also a feeling among musicians again, a communication problem, and the kind of communications on a man-to-man basis that they want from Ozawa they're not getting.

Is David Plant or are you maintaining any kind of a continuing contact with the musicians comparable to that which you set up?

Boone: Well, I can only speak for myself. I am not and I don't think it's my place. I don't think that I should and I have not been asked openly. Now, I have been telephoned. I have been phoned by the union and I have been phoned by some of the players. However, my counsel is to go with Ozawa because I believe that he is a man utterly equipped to talk. I think he's totally honest. I do not think he is a deceiver. I do not think he's devious. I think he's very straight. I think he has a great concern. I can tell you that he, Ozawa, came to my house Thanksgiving evening two years ago, which was when I was retiring, and we sat in my library. He was getting a lot of counsel because the orchestra committee was not being cooperative. There was a very negative situation. This was from about five-thirty till seven o'clock.

I told him that in my opinion, and I do believe this, Bob-- I did not believe it with Krips; I did believe it with Ozawa, and I'm not experienced about Monteux because I saw him as a youngster. But, in this case, in this orchestra, I think it is Ozawa that should do the negotiating.

Fried: I would like to say something. I think that we are skirting not a dilemma, but a fact of life, and treating a part as if it were a whole. We are wrong if we think for one minute that there's any such thing as a permanent emotional collaboration between a conductor, no matter how great he is, and an orchestra, no matter how pliant it is. There are quarrels. There are tensions. There are changes of attitude. They're just as ordinary as being wet when you fall into the water. This is what goes on and it is an illusion and if you react to it in the wrong way, it can be very troublesome. There's an illusion that there is in some orchestral situation in the world a total, sublime coordination or intimacy between players of an orchestra, no matter what their interests and

Fried: lives and problems are, and the conductor, no matter how eminent he is. One thing or another will cause difficulties or create the possibility of them, sometimes in forms that will completely surprise you.

Monteux was not completely and always beloved as a conductor, the benign conductor of the San Francisco Symphony. They were scared to death; the musicians were scared of him, they were scared to death of his deputy, his wife, because of her mingling in affairs personally. They were scared of the way he would use his authority; he was not always as benign as he became in his later years, because he did some quite brusque and thoughtless things, too.

So, in a way, I would say, "What are we talking about?"

Commanday: What we're talking about is not the establishment of some utopian relationship, but of channels which, in a sense, provide avenues of communication to relieve stress (sometimes which are unnecessary); to supplement the conductor--who cannot maintain, of course, intimate or close relationships with the people, who must do unpopular things, who must do things which, in terms of human values, sometimes could seem harsh.

There must be some avenue whereby the musicians would not have a voice, but have someone with whom they may speak. The problems that have been voiced about Ozawa have not been because they want to get to know him personally and intimately, but that they need and they want him to tell them individually what he wants from them, if he wants them to improve, if he wants them to change their style, if he wants more this or less that, if he doesn't think they're playing well, so they have an opportunity to develop and grow.

Krips, for example, criticized one of the players, one of the principals, for a certain style of playing. The principal took it to heart, worked on it, and changed his style to modify it to what Krips required. He had a chance to work it out so that he could satisfy Krips's needs.

The complaint now is that when the players find out that Ozawa is unhappy with them, it's the end. All of a sudden, out of the blue, they're told that their contract won't be renewed, or they then are to be demoted, and they have been previously unaware that there has been any discontentment with their individual performance. That's the problem.

Boone: This is very interesting.

Now, getting back to that night, because I didn't quite finish, Ozawa came to talk about the problem. I can tell you what he told me. He told me that Wilford thought it was a very bad thing for

Boone: him to meet with the orchestra, that Scafidi thought it was a very bad thing for him to meet with the orchestra. This is the committee.

I'd like to tell you that I think again that Ozawa is entirely different from Krips or Jorda. I can't really speak about Monteux. I learned some things about him, but I knew him as a young man, so I knew him differently, not with any maturity.

I believe that Ozawa does communicate. I believe that he does take unbelievable care. His discussions are not fifteen minutes long; they're two hours long with a man. I remember Krips would come to me and say, "Mein Gott! I met with the orchestra committee for fifteen minutes and they had nothing to say to me." Well, it was because they were so terrified of him. But Ozawa will sit with them for two or three hours.

Commanday: With the committee, yes.

Boone: This night I said, "I think you should go and do this yourself," and he did, and it did sell. Now, he is so different, in my book, from the other fellows that I don't think Scafidi or George Bahrs or anybody understands this man and his concept of what he wants to do. He is the man to do it. To get the changes he wants, to achieve the degree of excellence he wants, in my opinion, he's going to have to do it himself. He's not a Krips. He is something utterly, entirely different.

I know that he wants to make changes. I know what changes he wants to make. I know why. I know the agony. I don't think Krips ever had the agony. I've got one thing in here: Mr. Krips never spoke to the trombone, the first trombone in the orchestra, in his entire tenure here as other than "Mr. Trombone." The last time he saw him, he said, "Well, here comes Mr. Trombone again," and I know this was agony for the trombonist. Ozawa doesn't do that. Ozawa knows every man. He wants to know them. He is responsible for having parties for them. He and I, at his suggestion, gave the parties backstage. He has a great sensitivity.

But also there's plenty of steel in him. He thinks, as Josef did, that his final charge is to produce the finest orchestra that he can produce here. He does think that his success here is going to be reflected entirely on the quality of the orchestra, which is going to be measured in two or three directions--one, its record-ability.

Ozawa is a very hot property. Bob, I've had more recording companies out here, until I retired or resigned or whatever you call it as president. This fellow is really desired. He sells records. So, there's no question about that. He wants the

Boone: orchestra to record. He and I had an understanding this orchestra would record. There'd be no question that he wouldn't use his influence. I made some money guarantees to him that we would spend the \$20,000 or \$30,000 a year over our budget to pay our promotional costs on these records. We've been doing that. We'll do it again, which is, by the way, much lower than Los Angeles paid. Los Angeles paid 100 percent of these charges. I would never go for that. We could have recorded under Krips, but I thought that was a bad thing to do.

So, I think that you've got here a situation where this conductor is the only person that's going to be able (and from that standpoint I think you're right) to talk to his own men. With Krips, you did need a battery because there in truth was really no dialog, none. Nothing ever really happened. With Ozawa, it really does happen.

In the first place, you sit on the floor with him, and that's a rather leveling experience. You don't sit in a chair. The players get down on the floor. He gets pillows. He has big, plastic things up there. You sit down and pretty soon you're lying down. He serves drinks and he's very easy this way, I think, but he's steel.

Fried: May I point out some things? In this discussion, we are on the edge--not so much I [laughter]--of putting Ozawa in a hot spot, and I don't think that it's wise, nor do I think it's called for.

There are some other aspects of the life of musicians and the conductor. Musicians hate conductors who talk to them all the time. All the contracts of the orchestra tend toward combining, tightening up rehearsal time.

Boone: What the unions want for them to get, that's true.

Fried: Yes, this has been a tendency. Sometimes they use it as a bargaining point. Sometimes they simply use it--I know they use it. But when you put a conductor, let's say Ozawa, on the platform and then he speaks with his baton, with his sensibility, it is extraordinarily evident to the people who play for him and to the audience out front. Whether they can describe the sensation in words or not is a secondary thing.

If he should stop in the middle of these rehearsals and say, "Now, when I say 'trill,' I mean so-and-so"--five, ten, fifteen minutes of this, conductors have been known to do--then it becomes impossible to continue a rehearsal. There's nothing that will destroy respect for a conductor as much as for him to be a gab artist.

Fried: Point number two. In this precision with which he proceeds, which seems admirable enough--no fierce looks, no throwing of things, no storming out in the middle of the rehearsal that I know of--is he going to say, "Now, Mr. So-and-So"--or let's say, "First So-and-So." The greatest thing that he could say: "Look, I've just been conducting the Boston Symphony for this many weeks. I get a quite different kind of sound and quality of sound out of the man in Boston than I get out of you. Now, it would be nice to think that you could reach his level by what I tell you, by what you hear, and by your excellence as it is now." All right. You can continue this as you want. Where would this conversation proceed? What would be the consequence of it on the morale of the player, in the attitudes of the musicians around there? It would be a kind of a slow motion of a--

Boone: You're not proposing that he do this in front of the orchestra?

Fried: No, no. I was just suggesting the possibility, because that would be a good place, in the normal, traditional situation, to take up a problem like that. I know it's not feasible. One reason why it's not feasible is the same reason as why it isn't being done, because it wouldn't work.

Boone: Did you fellows go to a recording session?

Commanday: No.

Boone: Well, they're very interesting because he does what you're talking about there. I've listened to him. He will say--in the first place, the chief engineer will say, "That's a thirty-second off." He's sitting there without a score and all these people pushing the buttons. They stop it. He presses the button, the red lights go on, Ozawa comes in and listens, and he says, "Maestro, it's off here." So, they play that section of the tape that's just been laid down and Ozawa can hear it. He goes back and he says, "Now, you've got to come back a little faster," and he'll show him, "Now, let's do it alone."

I've heard the tympanist, Elaine. She came from Los Angeles, on a plane to make those recordings and she was coming in flat out, cold, and I watched the two of them work. Of course, I think she's an absolute genius, but there she was totally strange. I'll tell you exactly what it was. It was the Prokofiev Romeo and Juliet and the tympani in there is a very rhythmic thing. So, that balance had to be established.

There is a case where I have listened to him, absolutely comfortable with players in front of other players. I suppose part of it is the pressure of the money that's being poured out

Boone: every recording minute. But I don't think in the orchestra he would ever criticize a man in front of the other players. He would call him in by himself.

Fried: In a sense, that is what our theoretical thinking has invited the possibility of. But the other thing is how long would these rehearsals take, this rehearsal session, where there could be an interruption to listen to this thing that was a bit off in time?

Boone: In the recording?

Fried: Yes.

Boone: Well, the recording session is what, nine hours?

Fried: Yes.

Boone: It's a long thing.

Fried: But we were talking about the life of an orchestra that has how many hours of rehearsal a week?

Boone: Ten and a half.

Fried: Ten and a half hours of rehearsal a week at stated times and under stated conditions. A person, a conductor, can't go into that sort of thing.

Boone: That's right, but he can talk to the musician afterwards.

Fried: But then they all hate that type of thing.

Commanday: Al, you've set up a hypothetical system of rehearsing and communicating with men when certain things can be communicated physically, that is to say, by gesture. Other things can be in consultation in the dressing room before or after, and sometimes it is done in rehearsal where a solo or a leading passage is taken apart and analyzed.

Boone: Oh, yes. I didn't get to mention that.

Commitment to Three Orchestras

Commanday: These things occur, of course, and I think we're getting a little far afield now. I think, to branch us towards a new subject, I think we're having the commitment toward two orchestras, two

Commanday: orchestras plus, if you include the one in Japan. To have a working, close contact with a hundred men in each of two orchestras, or the three hundred men in three orchestras, is already an enormous burden. The energy, the thought, that must go into keeping the musical personalities of the individual players, the key players, straight--it's an enormous burden and I don't know the upshot. I don't think anybody can know the upshot.

Boone: I don't either.

Commanday: No one can predict the upshot. Ozawa explained and rationalized, if you will--I use the word "rationalized"--his accepting two musical directorships simultaneously as being easier than having one musical directorship and then doing a lot of guest conducting. Well, I can't understand that because the responsibilities for the government and the personnel and the growth and welfare of an orchestra in the sixteen weeks, or twelve or thirteen weeks, he's in Boston or that he's here, is considerably much more of a commitment than dropping in as a guest conductor at Pittsburgh, at Chicago, for one week, do your three or four numbers that you know very well, and then shake hands and leave. So, the upshot is still--

Fried: There's one respect in which his comment had a certain sense, although maybe not enough, and that is in the matters of repertory. You might think, all right, you have two hundred musicians, one hundred and one hundred, and their concerns and also the--

Commanday: The planning.

Fried: Then there's the plannings and this resolution of tensions. There is illness or crises or re-seatings and so on. That's a busy operation.

But one other thing is eased in a way. If you look at the total repertory, the two repertories interlock, as we all know, because if you see Gurrelieder on the last program this season, as the full evening's piece, you also find it next August in Boston, in Tanglewood, you see. It's things of this sort. There are not complete duplications, but there's no question that the same things are conducted in numerous places, and certainly in two orchestras if you have them both under your direction, and in three orchestras if you have them. That is to say, the arithmetical addition is not correct if you make it in toto, because there is also subtraction involved.

Boone: I know we want to give a look at a number of points. But Ozawa, to me, does spend an extraordinary amount of time with his individual men. Now, truly, as devoted as I am to Josef, nothing happened in

Boone: those meetings, nothing. They were of short duration. It was never a give-and-take situation. Josef looked at his men in a very definite psychological way. Everything was positioning. I can tell you truthfully that Ozawa really gets totally involved. Those meetings are long.

Now, conversely, he has a master plan that, in my opinion, is infinitely more articulate, much better reasoned out. It thoroughly appears, to where he's taking it, that it's going to require some showdowns before it's all over.

As to one thing you said, I don't know what's coming either. And certainly, at the time we were negotiating with Boston, that was uppermost in my mind in terms of what my responsibilities were. I think that Leonard Bernstein would like to have Seiji Ozawa give up San Francisco.

Commanday: What did Bernstein have to do with it?

Boone: An infinite influence on Ozawa. I think that Ronald Wilford will play it as the wind blows. I think Ozawa wants to stay in San Francisco and there are some reasons for that. I think the pressures on him are not just the pressures of the men in the orchestra, or in both orchestras, or any influence you two could have, or I could have, or anybody else could have on him. The pressures are going to be: How is Ozawa going to be used in the cause of music and in the financial stability of whatever he conducts? That's where this ball game is going to finally be won or lost and it's going to be played out finally in Ozawa's willingness to stand up and say, "I won't go this direction any more," or "It is my best reason and judgment that I must go in one direction or the other."

He and I have had the ability to talk about that and I'm telling you what I think is really the truth. This fellow is thirty-seven now, or thirty-eight--I guess he's thirty-eight--and is really a pawn, almost, in a huge checkerboard game. There are some real players in that thing. Mr. Banks, Talcott Banks, came to my house. We sat and he told me an inside story of that orchestra. You wouldn't believe it. He's the president of the Boston Symphony. You wouldn't believe what the conditions were there.

Commanday: With Ozawa's musical welfare rests the musical welfare of two of the nation's great orchestras. So, my concern lies also with Ozawa's growth and whether this pattern of the kind of engagement he has and his schedule will enable him to mature in the sense of "deepen," or whether the crush, the press of detail, administrative and personnel and the rest, will--

Boone: Simply wear him out.

Commanday: Wear him out. But burn him out, in the literal sense of the word, and encourage performance rather than interpretation, encourage the kind of development that will not be a growth, but will be just a self-exploitation. This is to me the greatest concern.

Fried: There's one greater concern. If that's the course that a conductor takes, his restriction to safety and to comfort and to self-expression will ninety-nine times out of a hundred take the form of eliminating risky, challenging, unfamiliar repertory and going back into a safe, excessively traditionalist repertory for orchestra.

Commanday: Well, all of it ties together. It has to do with the amount of thought and tranquility that he can give to what he does, whether it be new works discovered, or the time that it takes for the discovery, not only the learning but the study of the new and old works, and the thought, the creative thought, that goes into preparing. It's not only a question of time; it's a question of energy.

This is my greatest concern because the thought that you give to your ninetieth performance of the Brahms Fourth is just as critical as the thought you give to your third performance of it. Otherwise, you get another recording, so to speak, and it ceases to become a creative experience and a performance.

Boone: Well, let me give you an example. Morrie Cox, E. Morris Cox, president of Dodge and Cox, was in Boston, called me up when he got back (a very fine man) in San Francisco. He said, "I want to tell you I was so boiling mad on Wednesday night." This was Friday morning. "The Bostonian friends of ours, all people on the board in Boston, they think he's giving San Francisco too much time and the thing ought to end." These pressures are ultimately going to come to a head.

Fried: What did Mr. Banks say? Don't forget what you are saying, but I don't want you to forget that you mentioned--

Boone: Well, I think that it bears out Bob's point that Ozawa is finally a pawn of a tremendous amount of forces. They want him in Paris. They want him in London. They want him in Japan. We certainly want him in San Francisco. They want him in Boston. Somebody's going to win finally, or the pressures continue. It's another world. Furtwangler and all those fellows did it, you know. Even Bruno Walter, who's traveled as much as he did. Today a guy like Ozawa is a force. He's an economic force for an orchestra. Our budget's gone up to almost \$4 million a year. One of the reasons

Boone: (and the orchestra has a hard time ever perceiving this), one of the reasons you can afford this is because your box office rises. If your box office falls, we can't raise \$1,500,000 here. There's no way.

Commanday: It's not only the box office. It's the momentum of success that gives confidence to the donors and encourages them to want to give. Of course, they respond to the box office figures and the aura of success, but if they know they've got a winner here, they're more likely to give a little more or a lot more than if it's just to keep a thing going because one has a symphony.

Boone: Absolutely.

Commanday: And there's no question about it that the, whatever it was--what were the figures of annual rise that David Plant quoted to me that I printed?

Boone: In our orchestra?

Commanday: Yes. The annual deficit rise.

Boone: Well, the deficit went from \$554,000. It's \$100,000 a year.

Commanday: I forget the percentage, but it's over 10 percent.

Boone: You can figure every time there aren't ticket sales, for a minimum of 89-90 percent of the house, it costs us about \$110,000 for the season.

Commanday: Right. So, there is this financial factor and that's why Ozawa has a tiger by the tail, or several tigers by the tails. The question is whether it will burn him out. It isn't possible for him to--

Boone: My personal plea to him was to take hold of his life and to be the true, consummate, developing artist (the word I used to him) and stay here, and rest here, and create here. Part of it was a selfish plea; I think part of it was true and Boston could say the same thing.

I think Bob's right on it. I think the man will either burn out and the whole world will lose somebody, or he won't burn out musically but his health will give out and he's going to be very limited, or he'll become mediocre finally.

Magic, Decisions, and a Poker Game

Fried: Well, I don't like to think of these things, mainly because it's useless. The phenomenon goes on. You speak of the income and the box office and the crowds. The main thing is a five-letter word; it's the magic. The magic. When the man gets up there--now, he has his offish nights, not many--but when he goes up there, this aura of expression, this vitality, this musicality just pours out of him through the orchestra to the public. This is the magic and this is what you have to bank on. Since he has shown it and since he was born with it and he's trained with it--he's trained himself and other things have trained him: let it go. I don't believe in pestering the facts and the possibilities and the worries about the thing. Wait until they sort of begin to happen.

I had a little piece in the paper a week or two ago, gently saying that maybe he's doing too much. Personally, I think, with regard to management, it usurps powers. There's no law to prevent it. It wasn't the job for this man Wilford to get Ozawa two orchestras. When Ozawa had one orchestra, it was Wilford's job as an agent to get him comfortable surroundings and artistically creative surroundings of additional, corollary activities. Toward Boston he could look then and say, "Well, why don't you take six or eight weeks at Boston?" Somebody wrote that Solti does only nine in Chicago. But to post these two orchestras on his shoulders with all the things that go with them, including travel, including the organizational problems and the rest, this was mismanagement. I just think these people are absolutely shameless, absolutely selfish.

Commanday: There are two points. One is, mainly from a certain point of view, the name of the game is money. Boston was in deep trouble. Leinsdorf was let go because he didn't sell records, period. It wasn't because of the criticism of the Boston Globe or the reaction of the public. He wasn't selling and that was the final and the hardest blow, and Boston was in trouble to find someone. Colin Davis just didn't want the orchestra and Boston was in deep trouble and put a lot of pressure on Wilford to get what they wanted.

In the second place, whatever the San Francisco orchestra is or becomes, however great, it is three thousand miles removed from the competitive center of things. When Boston plays, it plays New York as well as Boston, and all of these orchestras are in a close, competitive, and different environment. A conductor would be a fool, if he has ambition and wants to be recognized in the musical world, not to have a major podium where he's going to receive the biggest recognition. And that is Chicago, Cleveland,

Commanday: New York, Boston, or Philadelphia. Not even Pittsburgh, with its proximity to New York and this area, can carry the conductor in that way.

So, from a career point of view, there was no question that it was in Seiji's interest. Wilford's interest too, of course. As you may know, the manager gets 15 percent of the first year's salary when he places a man and 10 percent in subsequent years. So, it's in his interest to keep conductors moving because every time a conductor moves, he gets 15 percent of that man's first year salary on the job. The longer he stays on the job subsequently, he only gets 10 percent. So, it's in management's interest to keep these men moving around.

Fried: Do you think they figure that way?

Commanday: Well, I think there's a lot of money involved.

Boone: Yes, there is, and not only that. There's an enormous amount of prestige for the young conductors coming up who do or do not want that particular manager to handle it. I think it's a very astute poker game that we are in. I don't think there's any question about it. And I think the guy that has declared for San Francisco is Seiji Ozawa, not Wilford and not anybody else, but Seiji has declared and he is the reason he's here, not these other people. He has given me his word that if there was an argument between the two orchestras, he would stay in San Francisco. But I know that he's going to want to do some things here.

Commanday: Besides recording, which is, of course--

Boone: I know that he's going to want to do some things here and I know that if he can't, if he's not permitted by whatever forces fight against him, this could have an effect on his long-term view. They're not radical. Frankly, I don't think so and I think they're--myself, I think they're reasonable.

Secondly, he's having a second baby here. Now, he's a very emotional fellow, you know. He has deep attitudes. If we have an environment for him that he is totally comfortable in, I think he will stay in San Francisco. If he loses some of the things he wants to do and the pressures keep up from the East, and I know what they are, I think we'll lose him. And I don't want to see that happen yet.

Fried: That's right.

Boone: Because I think the orchestra is in that final 10 percent or 15 percent transition stage. I think it can get there and I think

Boone: it's too soon to lose him. I don't know how we'd follow him. I just don't know who to follow him with right now. There's a whole new set of rules. There are a lot of psychological rules. But if he walks out to Boston and we haven't got some equivalent--and who is? Who are these exciting--? Well, we could do it with Von Karajan if we brought Von Karajan, if we could get him to come. If Bernstein would come, that would be an equitable replacement.

I had a very private talk with Kertesz and I said to him, "If the opportunity ever opened for you in San Francisco, would you be interested?" And he, I tell you, said, "Just ask me. I'll be here in a second," and that was six weeks before he died.

Commanday: That brings me to a question that's always interested me. Does the executive committee, or at least two or three of the top officers, keep a running availability check, not for guest conducting, but in terms of sizing up, "What if Ozawa gives up here?"

Boone: Yes, it does.

Commanday: Contingency awareness, if you will. Now, that brings me to--

Fried: I wouldn't advertise it.

Commanday: Well, it would make common sense that you'd have--

Fried: It's common sense, but I wouldn't advertise it.

Boone: Well, the point is, though, it's the truth and there are contingencies, and what kind of a boss are you if you're not planning ahead? You've got to.

Fried: That's right. You absolutely should. But I think to circulate the story, to have the authority discussed, to use the names of Mr. So-and-So and Mr. So-and-So and Mr. So-and-So. It's like opening a door.

Associate Conductors

Commanday: But that brings me to this other question, the one that I've written about and that I am curious about. That's this whole question of an associate conductor, a man of stature, a man who is going places, a man who's wanted, who has guest conducting engagements with good orchestras around the world, who can get on the major subscription series program and bring it off with excitement. I've been disappointed that we haven't had an associate

Commanday: conductor here, or a man connected with the Symphony to back up Seiji, to complement Seiji, to take over when a guest conductor (we've had two examples this year) dies unexpectedly.

Fried: Could you name some examples? Think of major orchestras here and abroad. When they have a most exceptional conductor, in magnetism and command of fees, where do they have more or less an equal associate conductor? You could say the situation exists here right now, that Seiji Ozawa is backstopping for Boston and Boston is backstopping for here. It's not so flexible as far as taking over programs at a given moment, but for the rest I don't see comparable circumstances. I can be reminded of them. I'm not talking about very good conductors. I'm talking about conductors with presence. There's a presence and the people know it, and people feel it. The people make it so and the music makes it so. This is what you want. That's an awful lot to ask.

Commanday: Not having lived and worked in Cleveland, I know Louis Lane in Cleveland and a man in Chicago, Irvin Hofman. He was associate conductor for many, many years in Chicago.

Fried: Oh, he was in Texas too.

Commanday: Yes.

Fried: Hendel, or something like that?

Commanday: No. Walter Hendel, no. That was a long time ago and it's a very unfortunate story.

Now we have the situation where the youth orchestra, the conductor of the youth concerts, is given a post to assist the resident conductor, but is clearly--

Boone: You mean Wyss?

Commanday: Wyss. But (I think) is clearly not going anywhere.

Boone: What are you asking me? I'll tell you.

Commanday: Are there any considerations being given to establish a conductor here, whatever his title, who can take over a subscription series concert?

Boone: Yes.

Commanday: And do it with convincing, musically satisfying command?

Boone: (This tape belongs to the University.) But there's no question

Boone: about it, and I'm not satisfied with Wyss. I never was satisfied with Wyss. I think that's all I should say at this point, but you will be happy.

Commanday: Yes.

Boone: Okay? Now, I would prefer you not to allude to this on the outside at this point, because then I would be placed in an embarrassing position.

Canin and Krachmalnick

Commanday: I think we've exhausted this in a way because we get so much onto the speculative thing. There are a lot of little individual questions we will go into next with this conversation. When Stuart Canin was brought here, was there a tacit understanding with Stuart that Krachmalnick was going to be asked to leave and that Stuart would become concertmaster?

Boone: I have to think that out carefully because I'm not sure if I can answer you factually, or as factually as you would like. When Stuart Canin came here, Krachmalnick was in trouble. Stuart Canin early on demonstrated his excellence as an artist and his maturity and also gained almost immediately the empathy of the men in the sections.

There was no question that Jake had an antagonism between himself and the sections. And it became an early decision of Seiji's, which was decided in the Clift Hotel at the end of his first season, to let Krachmalnick go. It was not decided that Jake would go when Canin came. I had to say it out loud to remember it, but the trouble was that the contrast in the personal conduct of the two men and the vibes between the two men and the orchestra became so great with the physical presence of Canin, plus the fact that Krachmalnick was an anti-diplomat. He was ungracious and unkind to his fellow musicians, et cetera. So, the presence of Canin made the contrast so enormous that Seiji was faced with it and had no alternative. I remember that meeting very, very well.

You must realize, Bob, that Ozawa's a man who asks. Let me tell you. Josef, whom I saw every Sunday, never asked. Seiji asks, "Do you think? What do you think? What would you do? If I did this, what do you think would happen?" He's an entirely different human being. Josef said, "I will"--a very different kind of thing.

Fried: You made a comment [laughter] about whether you're to be boiled in oil yourself.

Boone: I think I should be, maybe. I don't know.

Fried: Well, I wouldn't boil you in oil because I've seen you as a leading person, from your boyhood on, and I think you have been primarily representative of the fact that the orchestra has been in very good hands under difficult conditions for all these years. Now, there have been problems and there have been this's and that's and the other, but oil is too scarce for me to want to take you and boil you in oil! [Laughter]

Room for Two Major Orchestras?

Commanday: Phil and I only came head to head on one issue. I'll say we've disagreed on many things, but--

Boone: No, you just caused me a great deal of anguish.

Commanday: [Laughter] We've disagreed on many things, but we only came head to head on the one issue.

Boone: What was that?

Commanday: It was on the issue of your conviction that there wasn't room in the area for two orchestras.

Boone: Two major orchestras.

Commanday: Two major orchestras.

Boone: That's a conviction I still hold now.

Commanday: It's possible. It depends on how we define "major" and all, but because the needs for growth of an orchestra are such that it's hard publicly to say, "You may exist over there, but don't ever get any big ideas." Local pride, musicians' pride, is something that can't be publicly so treated.

Boone: That's right.

Commanday: So, early on in my career as a critic, one of the issues was this disagreement; my conviction that Oakland had its needs which the San Francisco Symphony hadn't been able to service in the previous years and which its schedule gave no indication it would have room to service. Oakland had its civic pride and its desire to expand and grow in cultural affairs particularly. And then there was this corpus of musicians who were valuable to the area insofar as they

Commanday: accompanied the Ballet and they performed chamber music services, which the men in the San Francisco Symphony have neither the time or perhaps, in some cases, not the inclination to handle. So, it became an important factor in the overall musical life, accompanying Spring Opera, Ballet, chamber music recitals, pick-up jobs, and things of that sort, aside from what they did as an Oakland Symphony.

And then, Phil and I were arguing directly and indirectly about this issue. It all went back to the project that J.D. Zellerbach initiated to attempt to merge the two orchestras. Correct me if I have this wrong, Phil. As I understand it, it took place in private discussions with Tom Price, then the president of the Oakland Symphony, and J.D. Zellerbach, with you along. You were participating. It was primarily between J.D. and with Tom Price. It's my understanding that of the Oakland board only Harry Lang was aware--

Boone: Norrie Nash.

Commanday: Norrie Nash. Lang was a Cutter executive and Norrie Nash was one of the Kaiser executives. And then it is my understanding that Tom Price, the following day, was going to take it up with his board for the first time, had a heart attack on Sunday, and passed away. The whole proposal or plan went down the drain because when it came to light under other auspices to the Oakland Symphony and its board, it crystallized great opposition to the idea.

Fried: Mr. Zellerbach also died.

Commanday: No, two or three years later. Several years later, Al. And that triggered the beginning of the suspicion and the competitive feeling, that issue, the fact that it came to light in that way, was being done at that level.

Boone: This, I think, is particularly germane to this tape.

Commanday: Are my facts correct?

Boone: Almost. Let me say this. You're going to both laugh at this. I really had a desperately serious money concern in my head and I still think it is so, and I think we've got it resolved, however. I think the whole Bay Area's resolved. But I'm deadly serious that I don't think and I didn't think that the Bay Area could support two orchestras, and I saw two orchestras that were requiring about \$8 million in pension plans and everything. Because if you look at where the money comes for San Francisco, so much of it comes from the East Bay. It still does.

So, I saw this as a serious problem. But the reason I moved when I moved--you won't believe, either one of you--is because I

Boone: thought that if I didn't say something you were going to give me hell. Now, that is God's truth and the point is that I was so concerned about it and nobody wanted me to make that statement in that letter. Joe fought it. The whole board fought it.

Commanday: Which letter, Phil?

Boone: That was when I'd said it, in that letter. I said that the Bay Area cannot support two major orchestras.

Commanday: Oh yes. Right.

Boone: Joe finally got me to put in the word "major" in front of it. I'm glad I did because that's what I really meant. But I was alone in the fact that I wanted to make that declaration and I felt it was important and I did. It did, I think, achieve some very beneficial results down the road that took about four or five years to get out. But it led to some very serious discussions between Edgar Kaiser and myself. He took my remark seriously. He wanted to know why. We had long, very expository discussions about philosophy and where the orchestras belonged and I gave him every figure we had. He had all the books. I got all their books. We got to, I think, an understanding.

So, I really felt that that was something I had to do, but I want you both to know that I felt if the San Francisco Symphony went under that you fellows would say to me, "Where in the hell were you when you might have saved it?" Now, that's the truth and it's absolutely a fact and I tell it in that story (on the tapes).

On the Oakland thing, the subject you were talking about, I was born in Oakland. I was raised in Berkeley, where my father's family are from. So, I'm a fifth-generation Californian. One of my high school friends was a fellow named Theodore Halden, who lived in Berkeley. In fact, we were not in the same high school fraternity, but we were in two fraternities that knew each other well. So, I knew Ted very well. I lost track of him when I went to college and I didn't see him. But he called me in San Francisco about 1954 or '55 or something like that and he said, "Phil, I know you're involved in the San Francisco Symphony. Bail Oakland out. Here's our situation. I'm treasurer. We've got a conductor named Orley See. We're paying him \$10,000 a year. We've got \$200,000 of endowment funds and they're given by the Adams family. The funds are not enough to support us. They're not enough to take us anywhere and we're all tired out and want out of the struggle."

I said, "Okay," and I first talked to Howard Skinner about it. Howard was very antsy about it, but I saw it even then in my sense, my view, and I think it probably is a businessman's view; and, as young as I was, I saw it as a way to consolidate the area and I'm

Boone: still worried about it. I'm worried about San Jose. Every business thing that I see says San Jose is going to be the number one community in size by the year 2000. The city manager has quit because he can't control the expansion down there. We own a lot of property. We (my family) still have 3350 acres up in the hills down there and, where there was nothing, it is now a solid sheet of rooftops. You know, there were orchards. I'm worried about San Jose because this is where I want to do the job.

So, I went to J.D. [Zellerbach] with it and J.D. got very interested in it. I was close to him as a young man. And, by gosh, I was approached and I was approached very fiercely by Mrs. Upton and by others because they tangled my move up with the San Francisco Symphony Foundation, which I had become the first president of, as being antagonistic toward the Association. All true. And therefore I was vulnerable and I didn't have enough authority and I was young and I was outmaneuvered.

Nothing happened for four years because Dave went off to Italy as ambassador for the United States. When he came back, we had lunch in the Palace Hotel, following a discussion I had with Harry Lang. On my own, knowing J.D. was back and knowing that he had been favorably disposed, I said to Harry, "How are you doing over there?" He described his problems and I said, "How would you like to merge the two organizations? We could enlarge the board." I had written out a plan and Harry said, "Are you really sure that J.D. Zellerbach considered this?" I said, "Yes, I think he would." He said, "Let me get you a signal from Tom Price and see if Price is interested." I got the signal, so I went and had lunch with J.D. in the Palace Court and J.D. said, "Let's take a look at it."

There were a series of meetings between Tom Price and the plan was agreed upon. The two boards were put together. The committees were all named. We had addressed nine thousand stamped envelopes and the letters were all written. (Your date on a Sunday was wrong.)

Dave Zellerbach was continuously worried over the fact that Tom Price would never go to his board. Dave went to the whole board. The whole thing was discussed in San Francisco from top to bottom. Tom Price he told in my presence. He said, "Tom, I don't understand why you don't discuss it with your board." He said, "I've given \$25,000 a year as my contribution to this orchestra. If it weren't for me, the thing wouldn't be there and I'm going to get what I want. I'm convinced this is the right thing and I'm convinced this will guarantee music of this kind for the whole Bay Area and we will do it."

We set the meeting for eleven o'clock on Friday morning and our board was called and their board was called. I was in Kansas

Boone: City, Missouri and Tom was talking to my secretary, Helen Miller (who has subsequently passed away but who had been with me for a long time), on the telephone about a press release that he wanted to make some corrections on, and he suddenly stopped talking and he was gone. He died talking to my girl and his secretary got on the phone. Helen couldn't get him and hung up and called back, and the girl was hysterical and Tom was on the floor and he was gone.

What had happened was that he had gone down to see the mayor, and the mayor and he had a terribly terrible row because this was the first time the mayor knew about it and the mayor wasn't going to have it. He called Bill Knowland and Bill Knowland wasn't going to have it and Tom would have to put up the money. You see, they wouldn't help him. He had been carrying the thing virtually all by himself. There wasn't the thing that Edgar Kaiser has been doing, which is that he and Steve have gotten a whole lot of involvement over there. Tom didn't have it.

Tom got mad and Tom had had a previous heart disturbance. He came back to his office, madder than ever, and he was talking to Helen. I got the call in Kansas City and I got a plane and came home and instead of the board meeting at eleven o'clock, J.D. and I went to the funeral. He had his board meeting that afternoon and the board was told. Norrie Nash and Harry Lang resigned. Harry has now come back and has been chairman or whatever he's been over there.

The Foundation v. the Association

Fried: I think the business of opposition between the Foundation and the Symphony Association occurred at a time when, or because, some goodwilled person died and left money for the Symphony, but he left it to the Symphony Foundation.

Boone: That was later.

Commanday: There are so many fascinating issues that we haven't even touched on.

Boone: The problem with the Foundation was that the Foundation did seriously appear to be a total break with the existing structure and they couldn't understand why we wouldn't deal with them. We wouldn't deal with them because we thought they weren't saving any money and we were going to save this orchestra with an endowment fund. It was all kid stuff, you know; I was thirty-four. But that's what happened.

Fried: I see.

Renewal of the Jorda Contract

Commanday: We have so many things to talk about. There are fascinating subjects in here [indicating topic summary]. We had been talking just this moment about Tom Price's single-hand operation, obviously, of the Oakland Symphony board without relating to the board, without getting their backing or support in his plans and programs, and filling people in so that they knew what he was going and agreed with it, or whatever.

One thing that I've never understood was the renewal of Jorda's contract. I wasn't a critic then, but I was close to the scene in the sense that I was a musician working in the area.

Boone: I know I can tell you what I know; and I don't know the facts.

Commanday: That's a very peculiar thing that I never understood.

Fried: I think he had people who were very, very loyal to him and he was a tender-minded person in a way, although he could be tough, I guess.

Commanday: Who? J.D.?

Fried: Jorda.

Commanday: No, well, I'm talking about J.D.'s--

Boone: You see, it was Ken Malkiel's decision. He made it and the board, as the story of my part tells on these tapes, it broke apart. Our board broke in half. None of you fellows knew that. And thirty-seven of those members were going to resign.

Commanday: Because of the renewal?

Boone: No, because of the fact that--well, the renewal was a part of it, but because of the fact that thirty-seven thought that the man should leave San Francisco, that it was destroying the orchestra and the Association, and, as Al says, the other half were all for him. So, I stopped that and, in the middle of that thing or just prior to that when Ken, because he was emotionally and physically closer to the pro-Jorda group, thought he could end the whole thing by signing the contract. That was the total thing that put the dagger in Jorda's back.

Commanday: That was the error.

Boone: That was a great error.

Nathan: It's too bad to end this, but our time is up. Thank you all.

Transcriber: Marilyn White
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Harriet Siegel Nathan

Graduated from the University of California, Berkeley, in 1941 with an A.B. in Journalism. Was assistant women's editor and managing editor of The Daily Californian, then known as the Monarch of the College Dailies. Prepared President Sproul's biennial report to the legislature, 1942-44; wrote advertising copy; edited house journals; served on local and state boards of the League of Women Voters, primarily in the fields of local and regional government and publications. Returned to U.C. for a Master of Journalism degree in 1965. Wrote for the University's Centennial Record. Now doing research, writing, and editing for the Institute of Governmental Studies, U.C., Berkeley.

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